

Musical Americana

By **HOLLISTER NOBLE**



The New Opera House

The new Metropolitan Opera House will stand on a site between Fifth and Sixth avenues, from Forty-eighth to Fifty-first streets. The property, covering nearly three blocks, has been leased by Columbia University, which has owned it for more than a century, to John D. Rockefeller, Jr., for a period of eighty-seven years. The Opera House will not occupy all the property, which consists of about eleven acres. The estimated value is \$100,000,000, although the assessed valuation is understood to be \$30,000,000. Plans relating to building the Opera House remain to be formulated.

"America" Again

The score of Ernest Bloch's America continues to enjoy high favor with conductors of America's leading orchestras. In addition to scheduled performances by the Boston Symphony in Boston and New York and the Minneapolis Symphony as listed last week, Musical America's prize symphony will also enjoy five more additional performances under the able baton of Nicolai Sokoloff of the Cleveland Orchestra. Mr. Sokoloff will conduct the work in Cleveland on Jan. 31st and Feb. 1st, in Buffalo on Feb. 4th, in Rochester Feb. 18th, and in Columbus, Ohio, on Feb. 19th.

Marche Funebre

The Metropolitan Opera Co.'s treatment of the second part of Jonny Spielt Auf revealed all the delicate charm of a palsied elephant galloping over a toy counter. Messrs. von Wymetal and Joseph Urban and assistants constructed enough heavy props, backdrops of the vintage of 1893, elaborate and unconvincing paraphernalia, including automobiles and locomotives, to absolutely ruin the mad crescendo which is designed to rush Jonny to a riotous and final triumph. A few survivors of the small time vaudeville houses ought to be called in on an occasion like this which apparently finds the Old Guard helpless and panting before stage effects designed since 1900. We've seen railroad wrecks, earthquakes, horse races and fires staged in the town auditorium more convincingly than these clumsy scenes that laid such heavy hands on the accelerating career of Jonny.

Some of the Saturday night assortment that viewed the proceedings were Al Jolson in row W, Vincent Lopez, Carl Friedberg, Alexander Smallens, Frieda Hempel, Richard Crooks, Otto H. Kahn (all the way from Florida to see the show), Queen Mario in a new mink wrap with orchids, and Mary Lewis, more impressive than ever.

Miss Lewis, Ziegfeld Follies graduate and wife of Michael Bohnen, admits she and "Jonny" practiced Krenek's snappy dance steps before their radio in the privacy of the Bohnen home.

They Are Seven

Gustav Schuetzendorf, Metropolitan baritone, is a seventh son. At the time of his birth it was the imperial German custom for

the Kaiser to be godfather to every seventh male born in one family. But Papa Schuetzendorf disapproved of royalty and did not impart the news of his latest arrival to his Majesty. As Gustav grew older he wondered why his parent had not accepted the honor and once asked the reason.

"Mark my words," responded the parent, "when you are a man the Kaiser will not be what he is today."

Lost—A Temper and \$3,000

One of those \$3,000 tempers flared up last week when Giacomo Lauri-Volpi, the Met's dashing tenor, and scheduled to sing over WEAF and the Atwater Kent hour last Sunday night had a bit of a fracas during rehearsal with Conductor Joseph Pasternak over the matter of tempi. After an argument accelerating Lauri-Volpi threw down his music and walked out. This cost him something in the neighborhood of the above mentioned sum. Armand Tokatyan politely sang in his place and Lauri Volpi will perhaps sing later on—and probably with another conductor.

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NEW YORK, JANUARY 26, 1929

12—Count 'Em—12

Yehudi has finally reached his twelfth birthday and was feted last Sunday with a party by Dr. and Mrs. Garbat, 115 E. 81st (daughter Fifi Garbat also had a birthday, her 7th). Present were Mr. and Mrs. Henry Goldman, who are giving Yehudi a \$60,000 Stradivarius and a Tourte bow, Louis Persinger, Paul Kochanski, Edward Johnson, George Gershwin, Sam Franko, Lawrence Evans and Jack Salter, Grena Bennett, Charles D. Isaacson, Kurt Weinhold representing Mr. and Mrs. Elisabeth Rethberg (now on tour), Rhea Silberta, Mme. Lubarsky, etc., etc.

At the same party ten youngsters in uniform from the Hebrew Orphan Asylum band played some jazz selections; George Gershwin played some of his songs including that fiddler's favorite, "Tosca, Jascha, Mischa, Sascha" and wound up with the Rhapsody in Blue; Edward Johnson sang the first act aria from Pagliacci and there was a big heart-shaped birthday cake from Mme. Rethberg.

Our record reviewer tells us Ernesto Berumen's nephew was the best soda jerker in Kew Gardens last summer.

The Inconspicuous Bride

Benno Moiseiwitsch has cancelled his American tour this season by the simple device of cabling from Hong Kong to his manager, Richard Copley, as follows: "Married Tuesday, proceeding India. Hope to see you next autumn. Greetings. B."

There was a party in honor of Anna Duncan after her recital last week at the home of Adolph Lewisohn . . . gradually the influence of Carl Van Vechten continues to be felt in the land (although we could not find him at the performance of Jonny). This time it's Senia Gluck, who will give a dance recital soon, will have as her partner for one number a lady of color from Harlem.

Wants To Be a Musician!

Tragedy looms over the home of Olin Downes, N. Y. Times critic. In spite of the fact that his father has been a music critic for years, Olin's son has been displaying a deep interest in Wagner and has even taken to standing through performances of Goetterdammerung with the score in his hand (this last is a fatal symptom). Now the youngster has announced that he intends to become an orchestra conductor!

The most modest composer who has visited these shores in years is Alexandre Getchaninoff, the Russian song writer. And at his concert with Nina Koshetz the other night there were scores of his countrymen—and others from Eastern Europe. A few of them were Thalia Sabanieva, soprano; Josef Lhevinne, pianist; Prince Obolensky, baritone, and Maria Kurenko, coloratura. After the concert Mme. Koshetz gave a party at her home and a troupe of Russian gypsy singers entertained the guests.

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As the Metropolitan discloses Jonny



Michael Bohnen and Editha Fleischer, protagonists of a Viennese idea of jazz. Mr. Bohnen, as a black-face band leader is a worthy partner to the philanderings of Miss Fleischer.

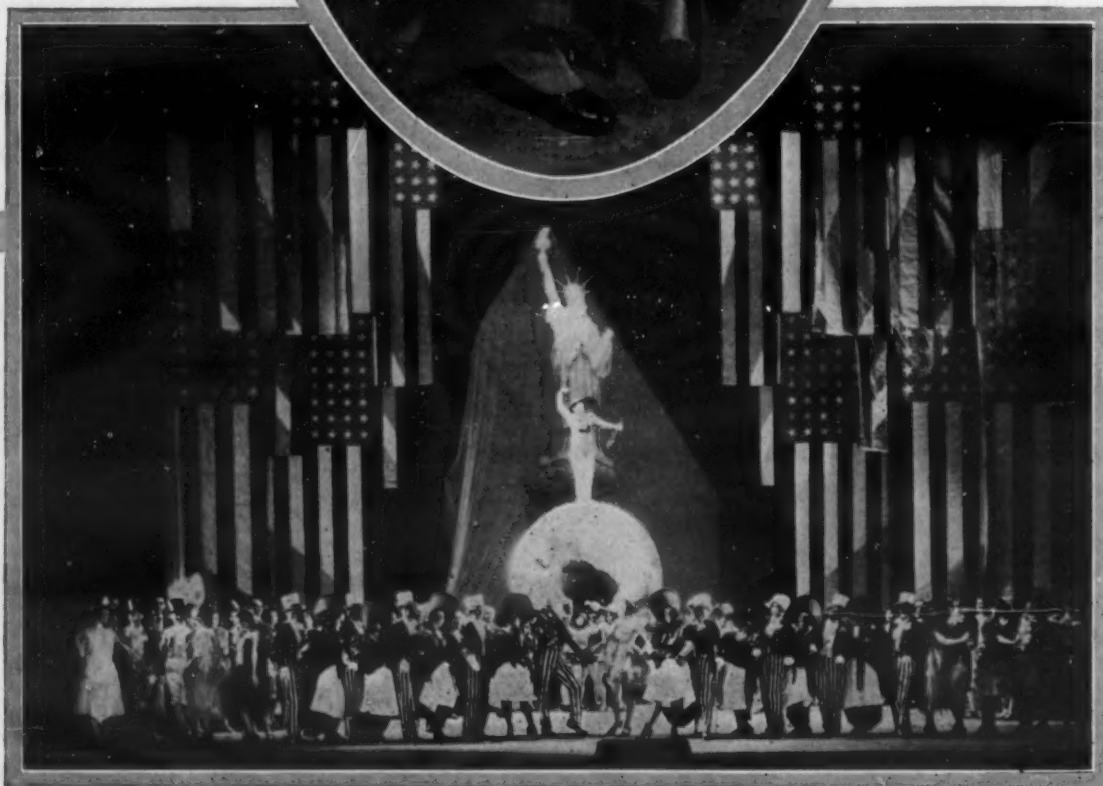
(Photos by Carlo Edwards)



Michael Bohnen as the blackface comedian who steals a valuable violin for the Sake-of-his-Art. As Jonny, Mr. Bohnen is a menace to the good name of any hotel. Here, on a specially reinforced piano, he chants the emancipation of his soul.



(In Oval)—Florence Easton and Walther Kirchoff as the amorous singer and the glacier-apostrophising composer of Krennek's opera. Here they are about to part so that Anita may seek further inspiration on tour.



Jazz on top of the World, or the Last Scene of Jonny spielt auf as set by Joseph Urban at the Metropolitan. American flags, skyscrapers and the Statue of Liberty are part of the apotheosis of the opera.

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JONNY SPIELT AUF—NEW YORK

Ernst Krenek's Impudent but Fetching Jazz Farce Is Severely Spanked on Its Bump of Humor at Its Metropolitan Opera Premiere

By Irving Weil

ERNEST KRENEK'S *Jonny spielt auf*, an impudent but fetching piece of farcical jazz operatics, has finally invaded America after gleefully making its way into most of the lyric theatres of Central Europe. It had its premiere here at the Metropolitan Opera last Saturday evening, but only after a pretty severe spanking at the hands of about every one who had anything to do with it, beginning doubtless with the Metropolitan directors and passing on through Mr. Gatti-Casazza, Mr. Artur Bodanzky and thence down the line. Perhaps the original exuberance of the opera (to say nothing of the unaccustomed and nettling mechanical and other difficulties in its production) made every one at the Metropolitan immoderately touchy, for the place has never been notable for any pervading sense of humor. At any rate, it emerged as a much chastened bad boy and since its success depends altogether on its being permitted to cut up as it was intended to, the Metropolitan, through sheer meticulous perversity, may possibly have belabored it into a failure. Whereas, differently treated, *Jonny* might readily have been the most sensational tidbit in years.

However, whether or not it will in any case keep the box-office busy is something that is perhaps none of the commentator's affair. *Jonny*, in spite of some of its fanciful foreign eulogists, is neither an epoch-making nor an epoch-marking work and the world of opera hereabouts will undoubtedly go on spinning around the same old axis (not even the Wagnerian music drama has succeeded in changing it), notwithstanding the success or the failure of this jazz opus at the Metropolitan. But we think it will be rather too bad if it turn out to be a dud in America for no good reason except a devitalized and fearsome production. It deserved something better, because it is a strikingly clever and deftly contrived bundle of assurance, packed with satirical humor, and a vast relief from the eternal turkey-cock trappings and heroics of the older conventional operatics.

THE Metropolitan's bewilderment over *Jonny spielt auf* began at the beginning, for the Metropolitan is nothing if not thorough when it comes to a fuddle. The beginning, of course, was its attempt to provide a suitable official English equivalent for the title of the opera (no wonder the idea of a whole opera, not to say a whole repertoire in the vernacular is an incitement to tantrums). The first official conference

produced *Johnny Strikes Up*, but it was gradually sensed that this, although nicely literal as a translation, was perhaps not really English at all. Then we had *Strike Up the Band*. But that seemed to leave poor *Jonny* out. So, finally, we now have *Johnny Strikes Up the Band*. The evolution of translation at the Metropolitan is, in any event, evolution.

We ourselves humbly offer as an unofficial translation, *Johnny Leads the Dance*, which may perhaps do something toward maintaining the original double meaning in Krenek's mind. It is offered gratis, moreover, for it is not our own, but is cribbed literally from the French title of the opera as produced last Summer in Paris. In its support we offer the fact that when the phrase, *Jonny spielt auf*, occurs in the libretto (in the stage directions of

the final scene) *Jonny* doesn't strike up his band, but merely starts playing his fiddle, and the stage mob dances to his tune.

The Metropolitan, beginning by muffing the significance of the title of the opera, continued consistently by doing the same with a great deal of the rest of it. Mr. Bodanzky went at the score as though he were afraid it would bite him and, in consequence, it naturally enough never did. The satirical burlesque emphasis that should have been given to their roles by three of the principal singers, to bring out Krenek's railery against the sentimentalism of old-fashioned opera, was quite ignored and, except slightly in one instance, the parts were played innocently within the very tradition at which the composer was poking his fun. Finally, the mechanical stage problems, though, to be

sure, of great difficulty, were solved with so little ingenuity as to produce a childish unreality that would give the Theatre Guild or Mr. Belasco three chuckles and a colic.

Krenek, who has devised his own stage tale as well as the music for it, wrote as swiftly moving and episodic an affair as one might expect in anything intended to be so thoroughly of the moment. But his libretto, as it happens, besides being perfectly good farce, is held together by a large touch of plot as good as the average melodrama. The way Krenek wrote it—and, as may by now be robustly suspected, it is a mile or two from being played in that fashion at the Metropolitan—his story concerns a Negro jazz band leader who always knows what he wants and either straightforwardly, or trickily, goes about getting it; a prima donna who also knows what she wants but gives it fancy names—in short, a sentimental but canny lady who interprets her sexual urge as irresistible emotional impulse; a sappy operatic composer about as grown up as a petulant child; a violin virtuoso who acts like a pampered puppy, and a frankly philandering French maid who gets on famously with *Jonny*, the jazz-king, in every way.

MAX, the composer, is discovered at the beginning of the opera mushily communing with a personified glacier in the high Alps (this is Krenek having his tilt, among other things, at the Erda scenes of Wagner's *Nibelung's Ring* dramas, one imagines) and it is near the glacier that Max meets Anita, the singer. Max subsequently flies to the glacier for advice and comfort when his love affair seems to be going wrong, but the glacier, like Erda in Wotan's case, gives him little help.

Max and Anita become lovers in the time it takes to change sets from Scene I to Scene II, and the scenes keep on shifting swiftly from hotel to hotel and back again. In a few moments, Anita has gone to Paris to appear in Max's opera. There she meets Daniello, the violinist, a moment after she has been quite outspokenly approached by *Jonny*. Daniello buys *Jonny* off for a free field for himself and spends the evening with the prima donna. Meanwhile *Jonny* steals Daniello's priceless fiddle and slips it into Anita's banjo case so no one can catch him with the goods.

Next we are back at the Alpine hotel, with Max awaiting through the night for Anita, who, of course, has

(Continued on page 32)



A slightly jumbled impression of *Jonny spielt auf*, as it was brought to light at the Metropolitan last week. Under Artur Bodanzky's watchful eye are seen Florence Easton (Anita), Michael Bohnen (Jonny) and Editha Fleischer (Yvonne). Also the statue of Liberty.

BREVITIES OF THE WEEK

Bach and Bizet to Have Premieres—A New Opera by Prokofieff—Franz Schubert Has His Head Struck Off

Rehearse Gambler

Prokofieff's new opera, *The Gambler* is being rehearsed at the State Theatre in Leningrad and at La Monnaie in Brussels, according to news contained in a letter from the composer to Haensel and Jones. Prokofieff also writes that his opera, *The Love for Three Oranges*, has been given in Moscow, Leningrad, Berlin, Cologne, Freiburg and Lubljany (Serbia). Prokofieff is writing a ballet, commissioned by Diaghileff, for production next spring in Paris and London. His ballet, *Le Pas d'Acier*, is being presented by Diaghileff for the second season, will soon be given in Monte Carlo. Prokofieff has also finished his Third Symphony.

Sets Persian Poems

The premiere of some new Songs of the Orient by Richard Strauss, settings of poems adapted from the Persian by Hans Bethge, is to be given in the Charlottenburg Castle, home of the new German Institute of Music for Foreigners, in May of this year.

Antheil Writes Oedipus

George Antheil, the young American composer of Ballet Mechanique fame, has been living in Berlin, and in that city Sophocles' Oedipus Rex and Oedipus Coloneus were to be given recently with incidental music composed by him, at the State Theatre Am Gendarmenmarkt.

Scholes Resigns

Percy Scholes, English writer on music, has resigned his position as music critic and adviser to the British Broadcasting Corporation and is to retire to his home near Montreux, Switzerland, there to devote himself to writing. Among the books he has in mind is a musical encyclopedia.

Coining Schubert

Replacing the likeness of Franz Joseph, and others, the head of Franz Schubert is to appear on a new coin to be struck off by the Hungarian mint in commemoration of his centenary.

Requiescat in Pace

To the Editor of MUSICAL AMERICA: Sir: May I thank your correspondent "A. M." for his very kind review of the concert given by the Women's University Glee Club in Town Hall on Dec. 17.

I should like to answer his question as to the discrepancies in our Latin diction on that occasion. My own feeling is that music the text of which is taken from the Roman Catholic service should be pronounced in accordance with the pronunciation employed by the churches. There seems to be no international standard of pronunciation of Latin in the Roman Catholic Church. Therefore, I have tried to follow the pronunciation I have heard in the churches in this country.

As to the academic pronunciation of Latin in Mr. Werner Josten's Hymnus to the Queen of Paradys, this text is in Old English and employs for this particular number a certain pun on the Latin word "Ave," which requires that it should be pronounced "Ahway." This point seemed to us to indicate the procedure of pronunciation in that particular number and our judgment in this was confirmed by Old English authorities whom we consulted.

GERALD REYNOLDS.



P. A. Photo

John Charles Thomas with his wife and the demure Anita Loos, authoress, are wearing the garb of judges at society's own beauty contest held at a bathing party given at the winter home of Mr. and Mrs. George A. Dobnye, at Palm Beach. The novelty of the contest was that all entrants were declared winners.

To Give Bach Premiere

Two first performances in New York, one of Bizet and one of Bach, are scheduled to be the next productions of the Little Theatre Opera Company, at the Heckscher Theatre. The works are Bizet's *Djamileh* and Bach's *Phœbus and Pan*.

The Bell in Italy

La Campana Sommersa, Respighi's new opera which had its first American performance at the Metropolitan this year, is to be given shortly at La Scala in Milan and at the Teatro Reale in Rome.



Arthur Honnegger piloted his own locomotive to Boston recently when he went there to conduct a concert. Here he is shown with the oil can that was his passport in the cab. From left to right are Mr. Bradley, who arranged the trip, the anonymous but important engineer, Andee Vaurabourg, the composer's wife, Honnegger himself, and Boaz Piller, member of the Boston Symphony.

Two Flonzaley Members Join New Quartet

WHEN THE FLONZALEY Quartet, after a career of twenty-five years, passes into history on May 9, two members of it, Alfred Pochon and Nicholas Moldavan, will join Wolfe Wolfensohn and Gerald Warburg in the formation of the Stradivarius Quartet of New York. The Stradivarius Quartet's first aim will be to make it possible for settlements, schools and colleges to obtain a first-class quartet within the limitations of their budgets. In accord with this policy, the Quartet will start its activities by filling an engagement next spring at Mills College, California.

Boston Waves Ban at Yehudi

Child Law May Prevent His Appearance

BOSTON, Jan. 23.—Whether Yehudi Menuhin, prodigy violinist from San Francisco, will be allowed to play in concert in Symphony Hall on Sunday afternoon, Feb. 10, is a moot question. The date has been tentatively set, but Massachusetts law demands that a special permit be issued for the appearance on a public stage of a performer who is less than sixteen years of age. Yehudi is twelve, and the powers that be in City Hall are withholding this permit.

Ruth Posselt, violinist, now in her teens, and other child artists have received the permit heretofore. But in the case of Yehudi, who has been acclaimed both in America and in Europe, some hitch will have to be ironed out, or he will come under the Boston ban, whose list is lengthening among the notables.

Already expectations are at fever heat among music lovers to hear this young artist, but City Hall, presided over by Malcolm Nichols, a Republican mayor in a city overwhelmingly Democratic, a city which gave Al Smith over 94,000 plurality, is withholding the precious permit.

W. F. PARKER

Conductor Marries Prima Donna

CHICAGO, Jan. 23.—Henry G. Weber, young conductor of the Chicago Civic Opera Company, and Marion Claire, youthful soprano of the same organization whose local debut has been a feature of the season, were married in the Congress Hotel on Jan. 21. Both are Chicagoans. Miss Claire, who is the daughter of Horace Wright Cook, made her debut in Germany two years ago.

Opera Player Dead

Achilles H. Salvatore, bass player in the orchestra of the Metropolitan Company for sixteen years, died at his home in Flushing, four days after he had suffered a cerebral hemorrhage on Sunday. Born in Buenos Ayres, Mr. Salvatore came to New York when he was eight years old. His father, the late Antonio Salvatore, was a musician; and his brothers are in the profession. Eugene has played violin in the Metropolitan Company for thirty years, Frederick has been engaged by the German Opera Company, and Edward is a musician in a New York theatre. Before joining the Metropolitan, Mr. Salvatore had played with the Chicago Grand Opera Company.

NYMPHS of the HUDSON

Carola Goya, Priscilla Robineaux and Anna Duncan
Season Our Plastomimic Sauces

By Ivan Narodny

DANCING has come to be an aesthetic necessity of New Yorkers. Dance performances draw as many people and are as much applauded as are Broadway plays and symphony concerts. Our audiences are rapidly becoming educated to a point at which a permanent ballet may logically be established. More and more new dancers appear on our shores—like nymphs of the Hudson. The last week brought three tantalizing plastomimic displays. Performances by Carola Goya, Priscilla Robineaux and Anna Duncan lured large audiences, in addition to those attending programs given by the Moscow Duncan Dancers in the Manhattan Opera House, and spectators in each place were outspokenly enthusiastic.

I made a special point to listen to comments here and there, and I was surprised to learn that the art of dancing has made a far more vital appeal than is generally known. It seems as if the decrease of social dancing has led to an increased interest in dancing as an art.

A noticeable change has also taken place in the character of the art dance, the trend of which has been away from the decadent, ultra modern types of the previous season toward racial and classic dancing, with the influences of Spain, the Orient and Isadora Duncan predominating.

AMONG the nationalistic arts of Europe, the Spanish dances are the most individual racial displays—far more ethnographic in their character than, for instance, the Russian, the Hungarian or the Scandinavian dances. Consequently it requires more than mere study effectively to execute a Spanish dance. Besides the choreographic training, a dancer must feel the idiom, the Spanish soul.

Nearly all dancers include gypsy dances in their repertoires, performing these according to their understanding of characteristic traits. As there are Hungarian, German, Russian, French, Spanish and Scandinavian gypsies, each differs from the other as clearly as an Englishman does from a Texan. I have seen four different gypsy dances performed this season by four different American girls, and each of them was original and interesting. They all executed lively folk patterns in a free, flirtatious style, and one may easily distinguish the racial differences.

In Spanish dances, as in many other folk dances, I can quickly point out those that fail to express the racial characteristics inherent in their ethnographic nature. According to my observations, Spanish dances contain a rhythmic feature, which I call the Moorish *gest*, that gives them the unmistakable national stamp. The Moorish *gest* consists of many rhythmic peculiarities—as was magnificently illustrated in the dances of La Argentina—which are difficult to explain in an article of this kind. Yet they can be designated as African idioms which constitute an accentuated plastic display of passion, ceremony and poise. Here we have an inheritance from the vanished Arabs, a seductive pantomime of mingled love and spirit. As such it contains elements of mythology, primitive passion, ceremony, mystery and threat. A slight deviation from traditional feeling and the whole character collapses.

AN example is furnished by Carola Goya, who gave a much applauded performance of Spanish dances in the Forrest Theatre on Sunday evening.



CAROLA GOYA

G. Francis Peyton, New York

One of the young American dancers responsible for the educating of the public to a point where a national ballet may be a logical development.

Jan. 13. I greatly enjoyed the second part of her program, particularly her Fado—the dance of the Portuguese fisher-maid, Cordoba, to music by Albeniz, and a Cuban Negro number danced to music by Luis Sopena. These she performed with such taste and fire that she was asked to repeat them. They were her best numbers simply because they were the least Spanish in their character.

Senorita Goya is a talented and pretty dancer. Her charm lies in her romantic personality, dramatic grasp of a composition and intelligent feeling for rhythm. She has a splendid body and a lively temperament, which were best in evidence in a dance called Cordoba, performed with poetic feeling. She looked like an enchantress in some jasmine-scented garden of Spain—a dangerous figure in moonlight. Yet, with all her delightful dancing and personality, with all her good training and study, she failed to convey the Moorish *gest* in dances that required a deeper racial idiom, as, for instance, in Fandanguillo de Malaga, Gloria by Luis Sopena, and Del Rocio by the same composer.

Carola Goya is an excellent character

dancer, but by no means a Spanish racial dancer. Her Tango Giralda was well performed, because it was the least Spanish. She is a more lively Parisian or Viennese ballerina than a dancer of Madrid. There is too much suggestion of the studio and of musical comedy, and too little racial poise in steps and movements which occasionally become irritating, especially when she leaves the stage. Her use of castanets and heels is too uneven and jerky, and she fails in revealing the esoteric feature of her art. The spiritual trait of rhythm plays a far more important part in dancing than is generally admitted.

The dances of Carola Goya, as a whole, were entertaining individualistic studies, and give promise that here is a rising young soloist of the first class.

Ramon Gonzales played the piano accompaniments and gave two excellent solos. Beatrice Weller was a superb harpist, playing music by Renier, Tourner and de la Presle.

THE same evening Priscilla Robineaux and Charles Weideman gave an entertaining performance in the Booth Theatre, with Javanese and Ori-

ental numbers as outstanding features. As this entertainment coincided with the performance of Carola Goya, whose invitation I had previously received, I was unable to attend the whole program of these talented soloists; therefore am unable to offer a comprehensive review of their choreographic art. From what I saw, both dancers gave evidence of serious work and rhythmic grasp of their problem, although I would like to suggest more appropriate music for their oriental idioms.

ANNA DUNCAN gave a typical Isadora-Schubert program, with the exception of two numbers from Orpheus by Gluck, and the Polonaise in A by Chopin-Glazunoff, on Jan. 15, presenting opportunity to compare her with her Russified "spiritual" sister, Irma, and the latter's eleven Moscow girls.

After the orchestra of forty-two, conducted by Eugene Ormandy, had played the Schubert Rosamunde overture, the dancer opened her program with Schubert's Tragic Symphony, pantomiming the Andante in a manner somewhat similar to that adopted by Irma in her reading of the Adagio lamentoso from Tchaikovsky's Symphony Pathétique.

The dancing of symphonies is, choreographically speaking, absurd. Any dancer who attempts it is either ignorant of the principles of rhythmic art, or has—as Isadora had—an *idee fixe*. A symphony is, in the first place, an orchestral tone picture composed for auditory enjoyment only. In the second, its plastic images—if any—have a texture that becomes boring to visual perception.

Though I consider myself a student of the imagery of plastomimic art, I must confess I could not grasp the meaning of Anna Duncan's interpretation of Schubert's Tragic Symphony. Fundamentally the symphony that she "danced" would convey no visual design to me, even if it were danced by angels, and Anna Duncan condescended to transform it into a complete pantomimic drama.

The weakest number in Anna Duncan's program, however, was her "dancing" to Schubert's Ave Maria. This work is a magnificent tone picture that requires an absolute ecclesiastical translation such as I once witnessed in the Snetogorsky Convent, near Pskoff, where fifteen nuns marched with torches in their hands to the divine Kol Slaven by Bartniansky, sung by a choir to the solemn accompaniment of chimes. A woman dancing an Ave Maria with bobbed hair is a burlesque in itself and destroys at the outset the traditional image of a praying girl or mother. And much, much more is this the case when ecclesiastical shortcomings are revealed in stilted mimicry and hackneyed gestures in imitation of Isadora.

Here I wish to call attention to an outstanding choreographic truth—that women dancers should avoid bobbed hair, together with the masculine appearance and gestures dictated by fashion, which subconsciously convey the impression of an unsexed female and prejudice the onlooker from the start. Especially is this the case in naturalistic and character dancers.

Anna Duncan was best in the Schubert waltzes and Moment Musical, in which, however, she did not attain the grace and eloquence of Irma, who evidently has perfected her art during the years she has spent in Russia. While Anna has remained more a stereotyped follower of Isadora, Irma has acquired the prevailing Russian *proletheistic* characteristics which make her a far greater figure.

ORCHESTRAL MASTER WORKS—by

A Weekly Series of Program Notes by the Music Critic of the
New York Herald Tribune and Program Annotator of the
New York Philharmonic-Symphony and Philadelphia Orchestras

Lawrence
Gilman

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WEBER began the composition of the Overture to *Der Freischütz* on Washington's birthday, 1820; he finished it (and with it the whole opera—the overture was written last) on May 13th, praising God for its accomplishment; "to Him alone be the glory," he handsomely avowed in his diary. The first performance of the opera was at Berlin, on June 18th of the following year, 1821. Four years later it was given in New York, at the Park Theatre, March 2, 1825—and in English.

Weber confided to his diary, "in a few simple words," his pious gratification over the popular success of *Der Freischütz* at its première: "This evening *Der Freischütz* was given . . . in the Schauspielhaus with incredible enthusiasm. Overture and Bridesmaids' Song encored; out of seventeen pieces, fourteen loudly applauded. All went excellently well. I was called for, and went forward. . . . Plenty of garlands of flowers. *Soli Deo gloria*." But some of the critics (ever the composite villain of the piece!) injected a sour note. It was asserted that the opera owed the greater part of its success to its "deviltry and fireworks"; that "the originality was often monstrous"; that "the characterization bordered on caricature." Tieck described the opera as "the most unmusical row that ever roared upon a stage." But "Weber spoke to the popular heart," and its quick, responsive throb lifted him at once to the crest of the wave which soon deluged all Germany," wrote a later and more discerning commentator. "When the curtain fell on the last scene, a new chapter in German art had been opened."

The "chiefest of romantic operas" had sung itself into history as an epoch-making work. Richard Wagner, who was later to stand on Weber's shoulders (after appreciatively emptying his pockets) was then a lad of eight; Schumann was not yet in his teens; and Brahms was inventing cross-rhythms in the Kingdom of the Future. But Beethoven, brooding over his Solemn Mass, had lived all but six years of his life, and Schubert all but seven. The Heavenly Maid was doing as well as could be expected.

* * *

The overture to *Der Freischütz* was first performed in public (eight months in advance of the première of the opera itself) at Copenhagen, October 8, 1820, under the direction of the composer. Weber was touring Denmark at the time, acquiring golden snuff-boxes from royalty and falling gaily in love with the local Queen—as he wrote blithely to his "darling Caroline." He found the Queen "charming"; but the presented snuff-box seems to have been received with modified rapture, for it is somewhat coldly referred to by Weber's son Max in his biography of his father. "It might be supposed," he remarks, "that a more direct pecuniary recompense would have pleased Weber better." And Weber wrote to his Caroline: "It is a fine affair, certainly;

¹ The Opera was begun in July, 1817.
² Mr. W. F. Apthorp (in *The Opera Past and Present*) attributes part of the success of *Der Freischütz* to its *Spieloper* form, and part to "the homelike quality of the legend on which the text was based" and "the general sylvan atmosphere of both text and music." "The average German," he adds, "can be brought to the verge of tears by the mere mention of the word *Wald*."

Overture to *Der Freischütz*

Carl Maria von Weber

Born at Eutin, Oldenburg, December 18, 1786;

died at London, June 5, 1826



CARL MARIA VON WEBER

A Victorian out of the Romantic period, who wrote his operas for *Venus* and dedicated them to the Lord.

Opera Out of the Dark

Showing how Genius May Live in the
Depths of Czechoslovakia

By Paul Stefan

VIENNA, Jan. 5.—It is true that German opera houses, as well as those of the rest of the world except Smetana's native Bohemia, have still plenty of discoveries to make in the work of Smetana himself. With the exception of *The Bartered Bride*, most of his operas, among them such a pearl as *The Kiss*, are still practically unknown. One wonders why. Perhaps it is nothing but a sort of superstition, the legend of bad texts, the wish of theatrical managers to concentrate their energies on one score.

It is no less strange that of the operatic works of Dvorak, the second classic of Czech music, practically nothing

is known outside his native land; one would like to call attention to operas like *Rusalka* or *Der Jakobiner*. It is perhaps most significant that among the Czechs themselves, although their composers never got very far from folk song sources, this *genre* of *Volk-soper* seems never to have had any very marked success. The original triumph of *The Bartered Bride*, at any rate, has never been repeated.

It seems as if it might be repeated now. Two years ago, at the Prague Czech National Theatre (there is, of course, a very good German opera house in Prague) an opera, *Schwanda*,
(Continued on page —)

but what am I to do with all this sort of thing?"

The concert that was rewarded by a snuff-box took place at court, October 4th, four days before the public one. Max Maria von Weber, in his biography of his father, says nothing, oddly enough, about the performance of the *Freischütz* Overture at the public concert of October 8th.

The *Freischütz* Overture was pinnaled by Berlioz in a rhapsodic tribute. "No one dreams of disputing its pre-eminence," he declared in *A Travers Chants*. He was moved especially by that episode in the overture which he seems to have regarded as the summit of its inspiration, where one hears "the dreamy phrase of the clarinet accompanied by a tremolo of stringed instruments in the midst of the *Allegro* of the Overture" [the first part of the second subject, in E-flat major, sixty measures after the beginning of the *Molto vivace* section]. "Does this not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!" Even today, when our response to the unbridled emotionalism of such critical rhapsodizing has become a bit languid, Berlioz's enthusiasm seems fully warranted by the melancholy beauty of that particular passage in the *Freischütz* Overture.

Bach Club to Repeat Mass

Five Concerts Listed
for New York

A repetition of the B minor Mass and four other concerts in Manhattan are announced by the Bach Cantata Club of New York, now in its second season.

"In order that the Club may have a wider influence than it had last season," it is stated, "it has been arranged through the courtesy of the rectors to give this year's recitals in three of New York's important churches—St. Thomas's, Trinity and St. George's. The Mass in B minor will be given on May 1 in two sessions in St. George's by the Club Choir, augmented by seventy-five voices chosen from the Oratorio Society of New York. A choir of twenty-six professional voices will be responsible for the Club, a choral work, the instrumental portion being furnished by a chamber orchestra. Albert Stoessel will again conduct, and the choir of St. Thomas's Church, under Dr. T. Tertius Noble, will give one of the programs.

The First Program

The first program, to be given in Trinity Church on Jan. 30, is as follows: Sinfonia to Cantata No. 42 for strings and oboes; Cantata No. 98; What God doth, surely that is right; Organ solo; Cantata No. 53 for contralto solo, Strike Thou Immortal Hour; Cantata No. 11 (Ascensiontide Oratorio) Praise our God, Ruth Shaffner, soprano; Charles Massinger, tenor; Nevada Van der Veer, contralto; Horatio Connell, bass; Carl Weinrich, organist.

(Continued on page 34)

A High Priest of Opera

By R. H.
Wollstein

BY A FLUKE of the fates that take care of widespread publicity, the one man who is one of the most important to the Metropolitan Opera House productions is the least publicly known. I say one of "the most important" advisedly; for composers could submit their scores and singers could sing them, scenic artists could bring forward the most exquisite sets conceivable, electricians could devise beams to rival the sun itself, conductors could come and go again, and unless the sum total of these diversified artistic offerings was welded together with the consummate skill of Wilhelm von Wymetal, the productions would not attain their present level. The best proof of this lies in the fact that with a world-full of stage directors to choose from, the Metropolitan gods have seen to it that Herr von Wymetal has remained the priest in charge of their altars for seven years.

That the public does not know more about him is due directly to Herr von Wymetal's personal wishes. He has, in a word, no use for publicity. He rarely receives reporters, and when he does, he talks of artistic values rather than of personal facts. He has not been properly photographed in seventeen years. He steadfastly refuses to take a curtain call.

"Why should I?" he asks, "my work lies behind the curtain. I am old-fashioned about what you call 'publicity.'" He says further, "I believe that the public's sole interest in me lies in the way I acquit myself of my public duties. And these, the duties of a stage director, are not to display himself and his clever effects, but to set forth, in highest perfection, all that the composer and the librettist put together. All the rest, to me at least, savors of humbug!"

There you have one aspect of Wil-

*Wilhelm von Wymetal, of the Metropolitan,
hides his light behind the bushel
of title of stage director*

helm von Wymetal. But there are others aplenty. Take the personal aspect. Mr. von Wymetal presents a type of suave, polished, worldly Viennese. Something of the charm of Leo Dietrichstein's characterizations is his own. He speaks fluent English, but prefers his native German, that he enlivens here and there with a purposeful swing into the delicious accent of Vienna. He is of medium build, rather taller than not, slight, and muscular, with that effortless, poised grace of courtier or actor. His face is ruddy. His hair is graying and he wears it brushed back smooth from his forehead. His eyes are a keen gray, and when he reads he wears a monocle.

The quality you remember longest, though, is the extreme mobility of his face; the expressiveness he can put into a smile, a quick frown, a questioning glance, the raising of eyebrows. There is nothing in the least "stagey" about him. Sartorially conservative, restrained, exquisitely orderly in the matter of putting things back in their places, he might belong to the law, or diplomacy, or medicine—but actor he is. Curiously enough, Herr von Wymetal's preparation for his important position includes stage experience, an ardent love for music, manifested in his earlier years as amateur only, and hard experience.

VON WYMETAL began as a German actor of the thorough school, who played some seventy times a month, in a dozen different rôles of as many types. His career led him from Presbourg to Berlin, to Brunn, to Prague, where, under the genial Angelo

Neumann, his gifts raised him above the run of ordinary actors—even German ones. With Neumann, he soon undertook the staging and coaching of plays, in addition to acting in them, evenings. He refers to Neumann as "one of the most genial and stimulating dramatic advisors it has been my good fortune to work with. His interest in drama and music alike, his zeal in seeking out the best in each, and his tireless energy and generosity in bringing both to his municipal theatre were nothing short of inspirational to those who came in contact with him." Neumann was received as friend at Bayreuth, and was one of the first, if not the first, to make an extended tour of Wagner's works.

It so happened, though, that at this time Neumann lost his operatic director, and in a moment of inspirational vision, set upon von Wymetal!

"Look here—I need an operatic stage director—you've mounted enough plays for me. And I know you know all about music because I hear you playing piano all the time, and I see you in attendance at all the good operas. You take the position!"

Wymetal did. And the only schooling in his craft he ever got, he forged for himself through experience. For two years he remained at Prague, making for himself a name that rang all the way to Cologne, where he was invited to go as chief stage director. After two years at Cologne, von Wymetal went in similar capacity to Leipzig, where the musical conditions were so to his liking that he might be there today, had not something happened.

The something that happened was his



Wilhelm von Wymetal

superb mounting of the opera *Genevieve*, by Felix Weingartner, then director of the Vienna Opera. Weingartner came on to hear his work produced, and was so delighted that he immediately offered von Wymetal the post of chief stage director at Vienna, the goal of everyone allied with the operatic art. And there he remained for fifteen years, until the Metropolitan secured his services in 1922.

IN HIS charge are the settings, the lighting effects, the creation of stage tableaux, and the interpretation of the works themselves, in which, of course, he is letter perfect, playing the entire score through without notes, and reciting the libretto, without book, as a piece of dramatic value. In the matter of radical novelties of stage-craft he sets his face against tampering with the original intent of the piece's creator. Classics in modern dress, for example, he believes to offend against good taste.

"If you change the dress, you have an incongruity between modern attire, and the language, and even sentiments of the fifteenth or sixteenth or seventeenth centuries," he says. "If you are satisfied with such an incongruity, you have bad art. If you attempt to remedy it by tampering further with the text, you have not a shred left of the original work. The only other way left would be to leave the things alone, and that, I believe, is the best way."

In speaking of music as he finds it here, Herr von Wymetal is gratified by the art-hunger, *Kunsthunger*, he encounters on all sides, as well as by the public's genuinely enthusiastic response to the best that is offered it.

"From my experience in operatic coaching," said Herr von Wymetal finally, "I should be glad to send a word of counsel to vocal students with operatic aspirations. And that is, the voice first, of course, keeping in mind the while that mere vocalising isn't all. The operatic artist—not merely the singer—needs a formidable background of bodily mobility, dramatic practise, general information and culture, especially as this bears upon the historic or mythological roles he or she may be called upon to portray, and best of all, perhaps, versatility. Remember that three roles do not make an artist."

"The best instance I can offer of the thoroughness required for genuine artistic merit, is that of the Akademie at Vienna, where I taught, and that furnishes the opera with new forces. In four years, 160 pupils passed through my hands, all of whom, to be accepted as students there at all, had to show unusual promise. Of those hundred and sixty, just two are today full-fledged artists at the Vienna Opera!"



John Powell, composer.

JOHN POWELL, home from an extended European tour, is planning to satisfy a wish of long standing—to take time from his concert routine to complete several compositions.

An ardent Virginian, Mr. Powell is extremely interested in the music of the South. His best known composition, perhaps, is the *Rhapsodie Negre*, which has an interesting history. Pre-

This Question of Spirituals

*They Are Really Old German Folk Songs,
Says John Powell*

sented for the first time in 1918 by the Russian Symphony Orchestra under Modest Altschuler and with the composer at the piano, the *Rhapsodie* was selected by Walter Damrosch as best and most typical American work to be played by Mr. Powell and the New York Symphony Orchestra, when he took that entire body on its Good Will Tour of Europe, in 1920.

Since then, the *Rhapsodie* has had forty-nine performances, both here and abroad, in something less than eleven years. Its fiftieth performance is scheduled for Jan. 28, with the American Orchestral Society. Mr. Powell played the forty-sixth performance this summer, with the Concertgebouw, at Amsterdam, under Pierre Monteux; the forty-seventh at Rugby, under Adrian Boult; and the forty-eighth and forty-ninth under the direction of Donald Francis Tovey, in Edinburgh. He was invited to give the fiftieth performance in Germany, but, in a typical John

Powell gesture, preferred to celebrate the anniversary by playing this distinctly American work in America.

In regard to Negro music in general, and the spiritual in particular, Mr. Powell upholds the thesis that the spiritual is by no means a pure example of African music, nor even of distinctly African tendencies. The Negro spiritual, he contends, proceeds directly from the old German folk songs and hymn tunes brought to America in the late eighteenth and early nineteenth centuries, by non-conformist Baptist and Methodist ministers.

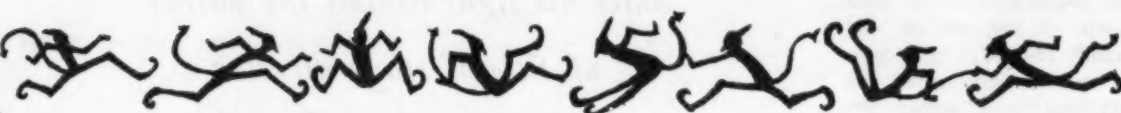
These melodies, kept as pure hymns at first, gradually developed into the exhortive "gospel hymn" of insistent rhythms and many repetitions. In this form, they were introduced into camp meetings and revivals, where not alone a fixed congregation heard them, but where outsiders of all ranks and backgrounds grew familiar with them as

(Continued on page 19)



MEPHISTO'S MUSINGS

Wherein the Metropolitan Is Seen as a Blessing—The
Terrible Tale of a Music Critic Amok—Private
Conversations of One Conductor



DEAR MUSICAL AMERICA:
The German Grand Opera Company has come and gone and where, please tell me, were the performances of Wagner "according to the tradition of Bayreuth?" Perhaps enough has been written about them. The critics, it seems to me, allowed themselves to become quite severe. They had had high hopes, in spite of their best judgment. They would at least hear the Ring operas uncut. It would be a change from the Metropolitan and almost any change in the middle of the season is welcome. But this one proved the exception. The performances could not compare with those of the Wagnerian Opera Company which came six years ago, and there were no particularly pleasing newcomers like Frederick Schorr or Elsa Alsen or Editha Fleischer. Yes, the performances were distinctly disappointing. Lawrence Gilman went so far as to call the Tristan the most shocking presentation of a musical masterwork that has been given in New York by an assumedly professional company within the memory of the present generation. "And this from the enterprise whose promoters had the effrontery to commend it to us by trading upon the proud name and the great traditions of Richard Wagner's Bayreuth!"

There is something very final about Mr. Gilman's pronouncement. It invites no comment and the German company has moved on to Washington and thence to Baltimore, Philadelphia, Wilmington, Pittsburgh, Cleveland, Chicago, Milwaukee, and Indianapolis. They, too, shall have their Wagner concert (which promise, incidentally, was not faithfully kept here), and "according to the traditions of Bayreuth," while we here in New York must content ourselves with the Metropolitan's cycle. Cut it will be and admittedly so with no claim to the Bayreuth standard. But the players in the pit will be familiar with the score, the stage mechanics will know their cues and there will be such singers as Kappel, Branzell, and Schorr. Occasionally, despite ourselves, we stop and count our blessings.

Funeral

IN Belgium last week a conductor played his own funeral march. It was at Stekene and Van Hove de Saint Pol, a composer of some reputation as well as a conductor, was putting his orchestra through the paces of a light, tripping number when he brought it abruptly to a close and called for a funeral march. There was muttering among the men. Scores had to be found in a hurry. De Saint Pol tapped impatiently for attention, began the march, played it through to the end and dropped dead.

Post Mortem

THERE was considerable discussion two years ago as to just why Genaro Papi left the Metropolitan, why, for the last year that his name was on the list, he did not appear there. One rumor at the time blamed a Sunday night concert from which Mr. Papi begged to be excused "because he was not feeling well." The excuse, according to the tale, did not hold water. Papi was seen elsewhere and the sword

fell. Another and more credible version of the mysterious departure I heard for the first time last week. The thorn in this version seems to have been no less a man than Feodor Chaliapin. At a rehearsal for The Barber of Seville, which he was to have sung at the Metropolitan, he was undertaking to tell Pompilio Malatesta just how his particular part should be sung. This Mr. Papi resented—Mr. Chaliapin has a way of being particularly autocratic at rehearsals—and asked him please to leave such matters to him. There were words. Mr. Chaliapin insinuated that he had sung in a great many operas, under a great many conductors and that some were superior to Mr. Papi. The upshot of it was that Mr. Papi refused to conduct if Mr. Chaliapin sang and vice versa. Mr. Chaliapin, if you will recall, did not appear as the Barber. Mr. Didur "kindly consented to substitute." The tables must have turned soon after, however, for Papi is with us no longer and Mr. Chaliapin will soon be back again. If the story is true, even at this late date, I should be interested to hear Mr. Malatesta's version. For it is indeed a skillful pilot who can keep in the middle course in so difficult a channel.

Profiles

THE breezy New Yorker has a writer who makes it his business to do the rounds of the city's countless speak-easies and report on any that prove particularly amusing. Now I am a temperate fellow whose evenings are spent at the opera house and in the various concert halls. My speak-easy experience is limited and I cannot pretend to recommend. But I wonder if the New Yorker's department has yet come across the place in Greenwich Village run (and very efficiently I am told) by a one-time employee of the opera company. A friend of mine who earns his bread and butter by slander the Metropolitan's performances happened in recently. He was tired of singers, tired of opera. He had a night off. It was to be spent in riotous living and first steps led him to the downtown place where he sneaked in, slumped up to the bar, lifted tired eyes to give the bar-keeper his order only to find smiling blandly at him from the wall above Maria Jeritza as Jenufa, and Frances Alda as she is in real life, her head thrown back and laughing outright. He tells me that it gave him a very bad minute or two. He rubbed his eyes and there

were still more—Cecil Arden, Martinnelli, Gigli, Galli, Chaliapin, Bori. Into his mind, he says, there flashed the text "Behold, your sins will find you out," for my friend in his youth was a very good churchman. He insists that he proved it last week by setting down his glass untouched and going humbly up-town to the Schola Cantorum, but this I offer for what it may seem worth. Even a critic may stoop to occasional romancing.

Hope?

EVEN managers are becoming wary of announcements of farewell tours and, as is so often the case, suspicion points first at the innocent. For the Flonzaleys, I regretfully believed, meant it last spring when they announced that this season would be their last. Yet for their concert in Boston last week their own programs had the words "farewell concert" in quotes. Does it hold out a ray of hope? Or is the manager himself just too ashamed of such an over-worked phrase?

In Sweet Accord

IFOR one, had a very amusing time at the rehearsal of Jonny spielt auf the other morning. I enjoyed the grumbling on one side and the snickering on the other. Such stuff, said my neighbor on the right, had no place in the Metropolitan's repertoire. And to think of its costing from \$80,000 to \$100,000! Her neighbor on the left beamed on it all as if surely he were having the best time he'd had at the Metropolitan for years.

Wholesale verdicts, it seems to me, are going to differ just as widely and as positively. Few are going to sit through it as apparently unmoved as did George F. Baker, who, against all rehearsal rules and regulations, was in the front row. There was an amusing scene. During the intermission Mr. Bodansky sent out word that he would have no one in the front row. His messenger did not recognize Mr. Baker, who, incidentally, is a parterre boxholder. Whoever he was he must move. But Mr. Baker is an old man. It is difficult for him to move about, especially in a dark theatre. He pointed out people in the front row at the other side of the house. Ah, said the messenger, but that was Madame Jeritza. No, he must move. There could be no argument. Mr. Bodanzky had said . . . But Mr. Bodanzky arrived in time to save the situation.

"Sit right where you are, Mr. Baker, right where you are. That's quite all right. Quite all right."

And later, at the end of the performance: "How did you like it, Mr. Baker?"

Mr. Baker had sat utterly impassive throughout. The answer was in character and to the point: "I've seen better."

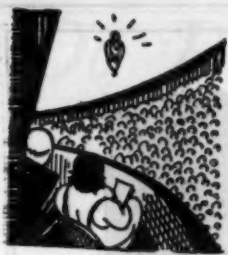
"So," said Mr. Bodanzky, and this was spoken very quietly and certainly not for publication, "So have I."

And so has your



Johanna Gadski, noted soprano of another generation, who returned to the local stage last week as guest prima donna of the German Grand Opera Company, singing Isolde and Brünnhilde in Die Walküre and Götterdämmerung.





GOTHAM'S IMPORTANT MUSIC

*Mr. Arthur Honegger Disperses the Mists of a Season's Boredom and
Makes Music Like a Man—This Department as Cheerleader
at the Première of "Rugby"*

By William Spier

Honegger's Spring Tonic

MUSIC—living, breathing, virile, naked music, came hurtling out of a black-haired young man in an ill-fitting afternoon suit at last Sunday's concert of the New York Philharmonic-Symphony and smote one's jaded senses with the blunting might of Thor's hammer. No occasion of the current season and few, indeed, of those immediately preceding has been more in the nature of a completely unexpected tonic.

As a matter of fact, the feat that Mr. Arthur Honegger accomplished on Sunday was something better than surprising. In view of the psychology of anticipation it was wholly miraculous. Dire, devastating experience has taught us what to expect from the composer who essays the burden of an executant. We have had our little adventures with the foremost creative spirits of this time. Messrs. Strauss, Stravinsky and Ravel have demonstrated authoritatively, one after another during the last seven years, that composers should be heard from and not seen. That each of these gentlemen vouchsafed an element of interest, somewhat similarly to the absorption attendant upon the illustrated lectures of a master surgeon, is beside the point. What is important is that Mr. Honegger, unlike those of his fellow tonkünstler who were his predecessors at the business of conducting, provided a genuine revelatory thrill.

Vibrantly electric in his presence and remarkably endowed with the spark which inspires, Honegger, the man, is the inevitable complement of Honegger, the musician. Or, rather, his music is incomplete without its maker; together they are one, an amazing and overpowering apparatus for giving tonal articulation to muscular life. The struggle, the labor, the triumph of flesh and blood over everything obstacular, were irradiated from this figure with smashing force. Galvanic energy, panting with exertion, was kingly and glorious in the flame of feverish endeavor. Music was seemingly forged out of human vitals.

On the platform, utterly oblivious to those who looked on, Honegger, minus the conventional and genteel baton, made music with his bare hands. He drew it in fistfuls from instruments of wood and strings and metal and tossed it aside to go for more. He performed imaginary tasks of sinewy prowess that rivalled the achievements of Herculean fable. With every vein alert and straining he combatted what would resist him, with the visible beauty of organized effort.

From his strivings he emerged victoriously with the aural proofs of his conquest. The program identified them as separate and distinct units of Honegger's manufacture—called them, respectively, "Rugby," a Concertino for Piano with Orchestra, and the famed "Pacific 231." We were informed that the first two of these were new to local patrons of Euterpean art, and we noted that their ages ranged from three months to three years.

AND now let us brush our hair back in place and assume an attitude of cool, discerning appraisal with regard to these novelties. "Rugby"—our gorge rose, too, at mention of this titular masterpiece—was performed for the first time last October in Paris. Its history

is mildly entertaining. Honegger, the legend runs, once was so indiscreet as to confide in a newspaper man that watching a football match aroused the musical equivalent of sporting emotions in him. He discovered in the public prints of the following day that he was at work on a symphonic poem entitled "Rugby." Without having the slightest intention of translating the tribulations of the pigskin into tone Honegger was nevertheless sufficiently amused to forego denial of the assertion. Shortly afterwards the Orchestre Symphonique de Paris invited him to present this much-discussed "Rugby" at its inaugural concert. So he wrote it.

"Rugby," without doubt has a certain affinity with "Pacific 231." It is, however, a finer musical achievement than the provocative depiction of machinal animation (which is hard for us to admit, for our idea of misspent youth is a Rugby game, whereas we adore locomotives). It is freer and more masterful in its disposition of material, and its motion, though less climactic than that of the engine piece, represents a greater resourcefulness. The contrapuntal genius of Honegger finds unusual expressive power here, where as a purely physical manifestation it takes the place of a melodic invention. Technically, "Rugby" is a surer, more direct route to an apotheosis of animation than "Pacific 231." It moves about its business with cat-like intuition, skirting monotony instinctively, drawing its shapes and designs with marvelously incisive strokes. The chords which emerge in the brass at the close epitomize, with extraordinary aptness, the clarity with which Honegger projects his impulses. If he had written nothing else but this work, and were it called "Cornflakes" or "Ham Steak" or "Flap-doodle," one would recognize a member of the chosen few.

Quite a different matter is the Piano

Concertino, a work which to a considerable extent attests the fact that Honegger lives in Paris. Its flavor is essentially French, though its manner and the things it embodies are unmistakably those of Honegger. In rhythmic variety this so-called Concertino, which bears suspiciously the look of an expert's improvisation, runs the gamut of the Sept Pièces Brèves and then some. The middle section sings charmingly of pastoral attractions and in conclusion one is entertained by gently witty excursions into the realm of the syncopated species. Through it all is perceptible an exquisite taste and the mastery of means that is to be expected.

Mlle. Andree Vaurabourg played the solo part in this excellent work of her husband's as though she were born to it, bestowing typically Gallic placidity and an ingratiating tonal purity upon music which needed just that. Mr. Honegger governed the whole superbly, adjusting dynamic relations sensitively, elegantly.

It remains to record that the Philharmonic responded magnificently to the uncompromising demands of Mr. Honegger, and that the performance of Brahms' E minor Symphony by Mr. Hans Lange, which began the afternoon's proceedings, was among the very best that we have ever heard anywhere.

A Recast L'Amore

A PERFORMANCE of moving beauty and compelling urge was given L'Amore dei Tre Re at its second hearing of the season, which fell to the lot of the Saturday matinee subscribers, on January 19th. On this occasion Montemezzi's increasingly admirable work was sung by a cast differing considerably from that which gave it utterance the night of Mr. Gatti's embarkation on a new term of

operatics. It bore, too, significant marks of attentive care and rehearsal. All of its protagonists conspired to make up an ensemble pattern of remarkable conviction. Personalities, for the most part, were gratefully removed, that the greater justice be done a music drama of poignant, fiery appeal. The stage action was swift and telling, the musical speech uncommonly poetic under Mr. Serafin's inspiring guidance.

Mr. Edward Johnson, rejoining the Metropolitan forces, sang the music of Avito with his wonted romantic fervor, albeit he was somewhat delinquent in the matter of vocal smoothness. Unsteadiness characterized his delivery of the more passionate episodes; in other moments he compensated with polished, aristocratic singing. None could deny his enthusiastic verity in the role. His zealous enactment was, in fact, almost uncomfortably believable.

The Fiora was Miss Bori, who, having often brought stirring loveliness to the part on earlier essayals, surpassed anything she has ever before achieved. To the eye she was a vision of mediaeval pulchritude, and the ear corroborated the illusion. Much of the success of the culminating tragedy was due her sweeping portrayal. Vocally she has not often appeared to better advantage; at all times she was expressively sincere.

One of the distinct highlights of the performance was the expressive utterance of Mr. Tibbett, the Manfredo, who, it is true, stunted somewhat on the histrionic side in order to lend greater dignity to his singing. He made of the heartbreaking "Suonate l'ora della partenza" a noble bit of deeply felt emotionalism. Mr. Pinza was again an Archibaldo who was sturdily established in the picture, though his singing has been more to the point on other occasions. Messrs. Bada and Paltrinieri, and Meses. Falco, Parisete and Flexer fulfilled other requirements.

Gadski's Isolde

THERE are probably few who took the motto of the visiting German Grand Opera Company, "Bringing Bayreuth to America," at its face value, and so there were few who were grievously disappointed by that Company's performance of Tristan and Isolde, at the Manhattan Opera House, Monday evening, Jan. 14. There would be no point in claiming either for the performance in general or for the renaissant Mme. Gadski, appearing as guest, virtues which were not theirs. But she, at least, had some which even the reaction from unbridled expectations could not altogether dim. In the long course of the performance (it began shortly after eight and finished after half past twelve) there were often signs of the struggle that the veteran Wagnerian waged with her voice, but when the Liebestod came she confounded the skeptics by lavishing on it a vocal opulence nearly incredible after a night of such strenuous effort.

All evening it had been only magnificent intelligence and mastery of the mechanics of singing that allowed her to approach the beauty towards which she strove. In the uncut first act, where the physical demands of the role are

(Continued on page 26)



A fleeting impression of the recital dedicated to the songs of Alexandre Gretchaninoff, which was given in Carnegie Hall last week. Nina Koshetz, soprano looms above the composer, who was enthusiastically greeted.

ALINE
FRANAU

Isabelle YALKOVSKY

Pianist

Presented by the Schubert Memorial, Inc.,
on January 2nd, 1929,

in Carnegie Hall, New York City,

With 100 Members of the Philharmonic
Symphony Orchestra,

Under the Direction of Ossip Gabrilowitsch



Photo by Arnold Genthe

Miss Yalkovsky's qualities as commented upon by leading New York and Philadelphia critics after recent performances with the Schubert Memorial, the Philadelphia orchestra and the American Orchestral Society of New York.

TALENT:

"We think Miss Yalkovsky A PIANIST OF UNUSUAL TALENT."—OLIN DOWNES in the *New York Times*.

"SHE HAS EVERYTHING THAT MAKES FOR GREATNESS."—*Philadelphia Daily News*.

"THE PIANIST IS A FIND and possesses very evidently those characteristics which GO TO MAKE UP THE SUCCESSFUL ARTIST."—*Brooklyn Times*.

EMOTIONAL QUALITIES:

"PLAYED WITH FIRE AND BREADTH."—NOEL STRAUS in the *New York Evening World*.

"POETIC IMAGINATION."—*New York Sun*.

"She was at her best in the Andantino Semplice, WHERE HER PHRASES WERE FRAUGHT WITH LOVELINESS AND POIGNANT SENTIMENT."—CHARLES ISAACSON in the *Morning Telegraph*.

TONE:

"She displayed plentiful strength of finger and wrist. Her tone was good and IN THIS INDEED SHE REVEALED THE BEST OF HER ASSETS. SHE KNEW HOW TO MAKE THE PIANO UTTER THE BIG PROCLAMATIONS OF TSCHAIKOWSKY WITHOUT RUINING ITS SONORITY."—W. J. HENDERSON in the *New York Sun*.

"She maintained the first impression of powerful tone throughout the whole of the music. But she is also able to do delicate justice to the less thunderous passages of the work, for she is possessed of great variety."—IRVING WEIL in the *New York Evening Journal*.

"She knows nuancing and pianistic coloring, and her tone, while VIGOROUS AND POWERFUL, nevertheless has a commendable SINGING

QUALITY. She plays with the assurance of a finished artist."—*Brooklyn Times*.

"A TONE OF GREAT POWER."—S. L. LACIAR in the *Philadelphia Ledger*.

"Miss Yalkovsky has fine feeling for tonal effect which was particularly in evidence in the melodic themes."—*Philadelphia Inquirer*.

TECHNIQUE:

"AN ADMIRABLE TECHNIQUE."—*New York Sun*.

"HAS A WELL-DEVELOPED TECHNIQUE."—F. D. PERKINS in the *New York Herald Tribune*.

"Miss Yalkovsky showed that she has GENUINE VIRTUOSO STUFF in her."—IRVING WEIL in the *New York Evening Journal*.

"Her outstanding characteristics were A SPLENDIDLY DEVELOPED TECHNIQUE. . . ."—S. L. LACIAR in the *Philadelphia Ledger*.

SUCCESS WITH THE AUDIENCE:

"AT THE CLOSE OF THE CONCERTO, MISS YALKOVSKY WAS RECALLED INNUMERABLE TIMES AND APPLAUDED QUITE AS HEARTILY AS EVER WAS THE BLESSED TERESA CARRENO ON THE SAME PLATFORM AFTER THE SAME WORK."—H. F. P. in the *New York Telegram*.

"Miss Yalkovsky RECEIVED THE OVATION ACCORDED ONLY ONE OF THE MASTERS. She modestly and gratefully acknowledged the many recalls."—CHARLES ISAACSON in the *Morning Telegraph*.

"One's impression of Miss Yalkovsky's playing, in fact, was that it is the sort to make a POPULAR PIANIST."—IRVING WEIL in the *New York Evening Journal*.

Miss Yalkovsky will play in Europe in the autumn of 1929

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Do Re Mi Get All Mixed Up in Boston But No Damage Done

By Elizabeth Y. Gilbert

BOSTON, Jan. 22.—Modern music from Russia was included in Gertrude Ehrhart's song recital on Jan. 7, Nicolas Slonimsky accompanying. On her program were found Stravinsky's version of Pergolesi's *Se Tu M'ami, Se Sospiri*; The Ugly Duckling, Hans Christian Andersen's fairy tale set to music by Prokofieff; Three Songs by Vladimir Dukelsky, a young composer who is praised by Stravinsky and Prokofieff; and two songs by Nicolas Oboukoff.

The last named has invented a system of notation which, according to the program note of this concert, does away with sharps and flats and re-establishes the equality of the twelve tones of the chromatic scale. Oboukoff designates sharps and flats with the syllables LO, TE, RE, TU, BI, indicated by a cross which represents the alteration of a semi-tone.

Pinafore and Jonny

A beautiful song from *The Rose and the Cross* was by Michael Gnessin. Alexander Steinert's *Footprints in the Sand* was well received, as were two works by Mr. Slonimsky, *My Little Pool* and a comic ballad called *A Very Great Musician* (The Melancholy Story of an Unrequited Love), the latter being remarkable for its consistently mock-sad accompaniment. A song from *Pinafore*, *The Man I Love*, and an aria from *Jonny spielt auf*, with the jazz interlude played in sparkling style by Mr. Slonimsky, constituted the remainder of this highly difficult and adventurous program.

A Courageous Singer

Miss Ehrhart makes up in courage what she lacks in skill—and it is a problem if the skill required is humanly possible. Every kind of a voice is needed for this array and Miss Ehrhart, sweet-toned and understanding though she may be, sang it with difficulty. Praise of the lyric beauty of her voice have been expressed many times; she is capable of expressing every nuance; but on this particular occasion her program bore her down.

An amusing episode was the change made in the song from *Pinafore*. A note explained that Dr. Isaac Goldberg, in his recent book on Gilbert and Sullivan, says that Gilbert himself was in favor of changing his text to suit local conditions. So, instead of the "Luxurious sofa-pillows from Gillows," as in the original, this Boston version has substituted "gorgeous skins of leopards from Shepard's."

Flonzaley's and Jonny

Quartets by Haydn and Beethoven and Handel's *Sonata A Tre* were played by the Flonzaley quartet at its second concert on Jan. 9. A large and grateful audience was present.

Krenek's *Jonny* is becoming popular in Boston. Dorothy Spears and the Boston Sinfonietta, Arthur Fiedler, conductor, gave a joint concert on Jan. 9, where Shimmy, Jazz, Tango, and Blues from the opera were played. Miss Speare's voice, full, flexible and pleasant, despite the mechanical imperfections of her trills, was heard in songs for the most part by the classicists.

Isabel Richardson Molter sang songs by Schubert, Georges, Cadman and Winter Watts at her recital on Jan. 10. Such a musical person as Mrs. Molter should have chosen a less hack-

neyed and better program. As an exhibition of her talents, it was apropos, but concert-goers sometimes take pleasure in the song itself. Her talents deserve more interesting means of expression. She possesses an equal ability for flighty arpeggios and sustained legatos. A singing teacher in front of us jocosely remarked that she had breath-taking breath-control.

Seattle Pupils Win Medals

High Standard Shown in Annual Meet

SEATTLE, Jan. 22.—Two concerts by the Seattle Symphony Orchestra and one by the Sprague String Quartet have been major events.

Karl Krueger, the orchestra's conductor, paid homage to the memory of A. B. Stewart, a former president of the Orchestra Society, at the Monday symphonic concert in the Metropolitan Theatre when he programed Mozart's *Masonic Funeral Music* for the opening of the concert. Mr. Stewart, one of the ardent supporters of the orchestra, passed away last month. Goldmark's *Weeding Suite*, Dukas' *Sorcerer's Apprentice* and Brahms *Academic Festival Overture* completed the program.

Applaud Seattle Singer

Virginia Strong, a young Seattle soprano of great promise, appeared as soloist with the orchestra in its fourth Civic Auditorium concert. The freshness, clarity and flexibility of her voice impressed the great audience in the Shadow Song from *Dinorah*. A program which found high favor included *The Flying Dutchman* overture, Granger's setting of the *Londonderry Air*, Charpentier's *Impressions of Italy*, the *Peer Gynt Suite* of Grieg, the *Scherzo* from *A Midsummer Night's Dream* and *Finlandia*.

The Sprague Quartet was heard by an enthusiastic following in the Olympic Hotel Spanish ballroom in a program that included Beethoven's *F* major Quartet, the Frank Bridge Quartet in *E* minor, Ernest Bloch's *Tongataboo* and *By the Tarn* by Goossens.

RICHARD E. HAYS

Pittsburgh Observes Foster Anniversary

PITTSBURGH, Jan. 22.—Radio and orchestral programs, church chimes and organ recitals were employed in observing the sixty-fifth anniversary of Stephen Collins Foster's death on Jan. 13. The program was arranged by the Stephen Collins Foster Committee of the Civic Club, of which George Seibel is chairman. The Tuesday Musical Club participated, and Dr. Charles Heinrich devoted a portion of his weekly free organ recital to Foster's music. Relatives attended an assembly held at Foster's grave in Allegheny Cemetery; the Civic Club placed a wreath, an eulogy was pronounced and Foster melodies given.

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Curtiss School Broadcasts

The Curtis Institute of Music in Philadelphia has inaugurated a series of nation-wide radio programs to be broadcast regularly over a network of forty-three stations, according to a joint announcement of Josef Hofmann, director of the Institute, and William S. Paley, president of the Columbia Broadcasting System, over whose chain the concerts will be presented.

The first program was given on Tuesday evening, Jan. 15. Subsequent concerts will be broadcast on alternate Tuesday evenings from 10 to 11 o'clock, the second performance being scheduled for Jan. 29. The concerts will consist exclusively of performances by artist-students of the Curtis Institute of Music, the Curtis Orchestra, and various ensemble groups.

The First Program

The opening program was presented by the Curtis Orchestra, Dr. Artur

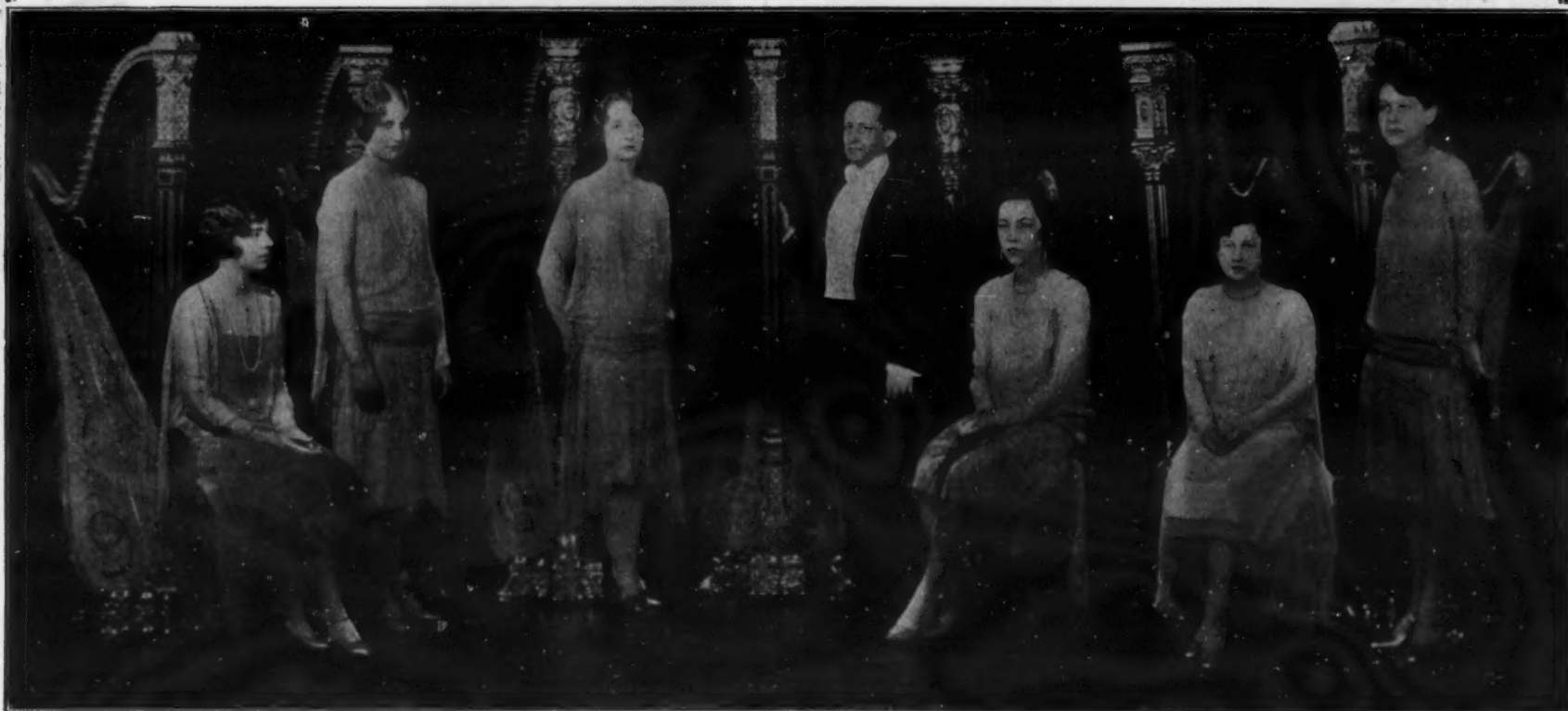
Rodzinski, conductor, with Tibor de Machula, cellist, as soloist. The numbers included Weber's *Oberon Overture*, a portion of the Franck *D minor Symphony*, Chabrier's *Espana Rhapsody*, and the Lalo *Cello Concerto*. Tibor de Machula, who is fifteen years old, is a pupil of Felix Salmond, head of the cello department of the Institute.

DEDICATE ORGAN

FULTON, Mo.—A new Geneva organ, installed in the chapel of William Woods College, was dedicated at a recital by Harriet Akys, organist of the First Christian Science Church of Kansas City, Mo. Leslie P. Spelman, head of the organ department of William Woods College, is scheduled to give a series of recitals. Mr. Spelman is regularly heard in Sunday evening recitals at the First Christian Church. A concert course is offered this season under the auspices of the college.

*"the future belongs to the harp;
you have only to hear the
Salzedo Harp Ensemble to realize that."*

Evening Telegram, Toronto, Canada, October 25, 1928.



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Salzedo and the Salzedo Harp Ensemble Triumph through the South and Canada

- | | | | |
|--------------------------|--|---------------------------|---|
| Springfield, Ill. | { "As for Salzedo, one will search far and long to find his equal; he is the Kreisler and Hofmann of harpists."— <i>Illinois State Journal</i> , Oct. 13, 1928. | Jacksonville, Fla. | { "The encores fairly doubled the length of a most memorable and enjoyable and unique evening."— <i>Jacksonville Journal</i> , Nov. 27, 1928. |
| Toronto, Canada | { "Never an orchestra painted a picture of such sweet mystery and violet shadow pierced with sunrays as these harpers gave you."— <i>Toronto Evening Telegram</i> , Oct. 25, 1928. | Montgomery, Ala. | { "One of the most remarkable musical events that has taken place in Montgomery in the past decade."— <i>Montgomery Advertiser</i> , Nov. 29, 1928. |
| Winnipeg, Canada | { "There was a capacity audience in the Fort Garry concert hall to greet the French musician. It was wonderful to watch his hands."— <i>Manitoba Free Press</i> , Nov. 6, 1928. | Birmingham, Ala. | { "Salzedo Scores With Harpists. Opens Artists' Series with Huge Success."—Headline, <i>Birmingham Age-Herald</i> , Dec. 3, 1928. |
| Nashville, Tenn. | { "Few artists have achieved such absolute quiet from seven or eight hundred school girls."— <i>The Tennessean</i> , Nov. 20, 1928. | Knoxville, Tenn. | { "To many of those who were present the harp has a new meaning since last night's program."— <i>Knoxville Journal</i> , Dec. 4, 1928. |
| Waco, Texas | { "Salzedo is able to produce almost any tonal effect on the harp."— <i>Waco News-Tribune</i> , Nov. 22, 1928. | Owensboro, Ky. | { "More Than 2,000 Children at Salzedo Harp Ensemble Matinee."—Headline, <i>The Messenger</i> , Dec. 11, 1928. |
| Shreveport, La. | { "Salzedo gave an entirely new understanding of the harp."— <i>Shreveport Journal</i> , Nov. 23, 1928. | Paducah, Ky. | { "It was Salzedo in Excelsior."— <i>The News Democrat</i> , Dec. 12, 1928. |
| Baton Rouge, La. | { "The achiever of true art, Carlos Salzedo, is placed in the heart of Baton Rouge music lovers the 'Greatest living harpist.'"— <i>Morning Advocate</i> , Nov. 24, 1928. | | |

Soloist with Cincinnati Symphony Orchestra, December 7 and 8

"However successful Ravel may have been for his Introduction and Allegro, his sense of harp technic paled beside the Concerto of Mr. Salzedo himself, which immediately followed the Ravel music. . . . The composer and soloist showed himself modernistic, possessed of a feeling for scoring for the harp and the seven accompanying wind in-

struments almost uncanny. . . . He is said to excel in skill and in interpretation any living harpist, and probably surpasses his predecessor-exponents of the Harp's possibilities. It was a dazzling display of technic, of orchestral inventions and colors for the wind choirs."

—*Cincinnati Times Star*, December 8, 1928.

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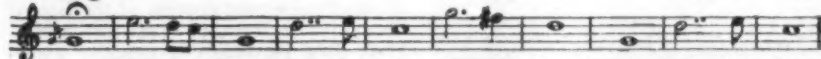
Eavesdroppings

Some of the Week's Interesting Remarks on Music,
as Gleaned from the Press

THE age we live in is full of confusions of style. "Everything's twisted inside out nowadays," as Soames Forsyte said. This makes things difficult for the critic and much more difficult for the layman. Hardly a day passes without an instance of this confusion in the concert-hall and on the stage. Among the examples I have encountered during the past few weeks are Stokowski's orchestral version of Bach's Toccata and Fugue in D minor, Eric Maturin's Macbeth, the film The Jazz Singer, and a performance of the Elgar Quartet by the Lener players. In those instances where the motive was obviously sincere (The Bartered Bride at L'Opera-Comique, Lillebil Ibsen, and the playing of the Leners), the results were instructive, even if they were not wholly satisfactory. In the other cases the results were deplorable. The motive is everything.—Basil Maine in *The Sackbut*.

A CONTRIBUTOR to *Musica d'Oggi*, the musical review published in Milan by the House of Ricordi, quotes Brahms, in a letter to Clara Schumann, as saying: "This is how the Alpine Horn sounded today."

Adagio



Hoch auf'm Berg, tief im Tal, grüß' ich dich viel tau-send-mal!

This perhaps proves that the theme of the symphony was really taken from an Alpine horn theme or intentionally written in its spirit,—a question that has been for years a point of discussion.

THESE are the days of rhythm, short, incisive, easily recognizable rhythm. The long flowing line whose thesis and arsis do not smite the ear with the shock of a blow has an inconspicuous place in most of the music delivered to the world in the most recent years. Just what lies beneath the surface of this condition may not be easy to define, but it is certainly not difficult to perceive that the musical embodiment of the calmer meditations of the soul, of those rapt states in which the spirit approaches most near to divinity, or even of the finer and nobler of the daily human emotions, cannot be accomplished by swift movement and the insistent hammering of the ictus.

Did jazz do this to music or was jazz merely a product of the mental condition, the nervous febrility of a world? Every music lover knows that without the merciless strumming of the banjos the jazz band totters near chaos. The banjo is strictly a rhythmic instrument. It is incapable of sustained tone. It cannot produce a legato. Therefore it has never found a use in serious music. But as a time beater in dance tunes it has a function. However, one cannot believe that the inexorable hammering of this primitive instrument is a powerful agent in directing the currents of modern composition. It is only one of the modes of demonstration of a spirit emanating from a perhaps unconscious desire to return to savagery. Instruments of percussion predominate in primitive or savage music. We may put aside any consideration of the well known drum language of communication practiced in Africa since that belongs to the science of telegraphy or telephony rather than the art of music. But when we study the songs and dances of natives in all countries where they have not been subjected to the influences of European culture we find that they exhibit an insistence on elementary rhythms and a narrow range of melodic tones.

Extended scales and highly organized rhythms are the products of musical cultivation. And these are the factors in the making of music which the progressives of today tell us are outmoded and must be replaced by something which they are always going to invent, but never do.—W. J. Henderson in *The New York Sun*.

IF we look abroad, there are a couple of promising composers in Italy and there are reports of profound musical stirring in Russia. Nowhere else is there anything to report that even suggests the arrival of a great star in the creative musical firmament.

Out of the welter of the war has come—nothing; out of the spiritual and physical anguish of the defeated has arisen—nobody. It has been the belief that great music was certain to come out of a suffering or enslaved people—witness our Negro spirituals and the great Russian composers in the last decades of Czardom. The world badly needs proof that national unhappiness may still find its expression in musical creation; badly needs the appearance in some attic of another Schubert, or Beethoven, or

Tchaikovsky—to prove that all the creative talent in the world is not going into literature or architecture, science or our industrial structure.—*The Nation*.

EVEN the obvious technical deficiencies of Berlioz are denied by his more fervid apostles. They make much of the fact that the harmony of such works as Debussy's *Pelleas* doesn't look any better than that of Berlioz when boiled down into a piano score. "It's all right when played on the medium for which it was conceived—the orchestra," they say. But this does not explain away the frequent crudity and clumsiness in chord succession, especially when modulating. As to the weakness in counterpoint, Mr. Gray admits that the reproach is "possibly more justifiable than either of the others," but holds that it doesn't carry much weight today, when counterpoint is "generally neglected by composers. But this is to miss one of the prime functions of the study of counterpoint, which is not so much to enable a composer to spin elaborate polyphonic textures as to clarify his conception to harmony. You may almost spot a weak counterpoint student by his choice of roots alone. Berlioz hated this kind of study, and like every other composer, genius or otherwise, he had to pay for his neglect of it.—Harvey Grace in *The New York Herald-Tribune*.

LAST year the centenary of Beethoven's death; this year that of Schubert. Next year will be leaner for the projectors of centenaries. Meanwhile, in the cemetery at Vienna, fortunately oblivious to centennials and their observances, Beethoven and Schubert lie side by side in a mystic wedding that time or circumstances can never dissolve. The union seems curiously fated and curiously symbolic of the masculine and feminine aspects of the spirit of their period. One soul was all force, prophecy, grandeur. The other was as still and passive as deep waters, reflecting, responding instantaneously to every impression that fell upon their surface and every storm that troubled the depths.—Olin Downes in *The New York Times*.



ROBERTO MORANZONI

whose favor with the Chicago public has been growing constantly during the past several seasons, this month added a new achievement to his record in preparing a revival of the "Marriage of Figaro," which is considered to have reached the acme of the true Mozart style. In addition to this production which has been one of the Chicago opera season's most brilliant items, M. Moranzoni has repeated his success with such classic works as the "Barber of Seville" and the "Elixir of Love," and with the difficult orchestral score of Verdi's "Othello." M. Moranzoni will take part in the company's annual spring tour and conduct among other operas, "Thais" and "Faust." After the tour he will summer on the Riviera and in Italy.

New Year Brings New Music to San Francisco

By Marjory M. Fisher

SAN FRANCISCO, Jan. 22.—The San Francisco Musical Club began the New Year with a program of new music—some of it very new. Elwin Calberg played piano numbers by Respighi, Prokofiev, Szymanowski and Ernest Toch with brilliance, later offering Ravel, Ibert and Debussy excerpts that were somewhat familiar. Miriam Sellander charmed with songs by Bantock, Sibelius, Peterson-Berger, Chausson and Theodore Stearns, accompanied by Rachel Ward. Violin numbers recently given before the New Music Society were repeated for the Club by Dorothy Minty, assisted by Marjorie Gear. These included the interesting sonata by Charles Chavez, and Four Little Pieces by Anton von Webern.

La Argentina, heralded and accepted here as "Spain's Greatest Dancer," captivated all who succeeded in getting inside the Geary Theatre on the afternoon of Jan. 3. The last seat had been sold several days in advance of her appearance, and this scribe, plus many other desirous folk, had the misfortune to be relegated to the unenviable status of "Not among those present." But it is always a pleasure to chronicle a capacity house in connection with a genuinely artistic attraction. And it is all the more remarkable in consideration of the fact that La Argentina had not previ-

ously visited us. Selby Oppenheimer was the local manager.

Robert Pollak, head of the violin department at the San Francisco Conservatory of Music, where Ernest Bloch is the artistic director, appeared in a sonata recital in Sorosis Hall before an enthusiastic audience of friends and students. He gave Nardini's D Major Sonata, Chausson's Poeme, and the Mozart A major concerto, with the excellent assistance of Elizabeth Alexander at the piano. Mr. Pollak played the Nardini Adagio with warmth of tone and tender simplicity. He also showed appreciation of the Mozartean style.

Henry Eichheim gave a lecture-recital on the music of Java, Bali, and Angkor in the St. Francis Hotel for the Fortnightly subscribers. He paid high tribute to the people of Bali for their native art.

The Pacific Musical Society held its first January meeting in the gold ballroom of the Fairmont Hotel. Those to appear were Hamilton Fox, contralto, in songs by Strickland, Chabrier, Beach, Saint-Saens and Kirsteiner, assisted by Charles Newell, accompanist, and George von Hagel, cellist; Sarah Unna in piano selections by Bach, Scarlatti, Brahms and Ravel; and Hazel Thorp, harpist, in works by Donizetti, Godefrid and Verdalle.



Martha Baird Pianist

A few tributes to her art
as disclosed in Europe
and America

(Soloist, London Symphony
Orchestra)

LONDON DAILY EXPRESS (with London Symphony Orchestra)

"A superbly vigorous performance of Brahms' F major Symphony was followed by the most exquisite performance of Mozart's Pianoforte Concerto in G I have ever heard. We owe Sir Thomas Beecham a special debt of gratitude for giving us the first opportunity of hearing it for many years, and Miss Martha Baird, the pianist of the evening, gave us the real Mozart."

BERLINER BORSENZEITUNG. (Soloist, Berlin Philharmonic Orchestra).

"The soloist of the evening, the American pianiste, Martha Baird, was new to Berlin. Her rendering of Mozart's D minor Concerto proved that she possesses complete knowledge and feeling for the character of Mozart's wonderful pianoforte compositions."

NEW YORK HERALD.

"Miss Baird's performance was more than noteworthy. She is an artist whose readings have broad command of tonal colour and she pleased her auditors by her frank and intense musical feeling."

Second New York Recital This Season Will Be
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Lohengrin to Be First of Wagner Matinees

THE annual cycle of Wagner matinees at the Metropolitan Opera House will begin on Feb. 13, with Maria Jeritz as Elsa in Lohengrin. The Ring is to be given on the following Thursdays: Feb. 21 and 28, and March 7 and 14. Tristan and Isolde is announced for March 20, and the series will end on March 27 with Die Meistersinger. Siegfried is to be conducted by Tullio Serafin; the direction of all the other performances will be in the hands of Artur Bodanzky. Artists cast for leading roles are Florence Easton, Gertrude Kappel, Maria Muller, Marion Telva, Karin Branzell, Walther Kirchhoff, Lauritz Melchior, Rudolph Lubenthal, Clarence Whitehill, Friedrich Schorr and Michael Bohnen.

Buffalo Events Are Varied

Casadesus, Bonelli and Hayes Give Programs

BUFFALO, Jan. 23.—Roland Hayes, Negro tenor, pleased a large audience in Elmwood Music Hall on Jan. 16 with a program that was even more elaborate than those he has given on three previous visits. Negro spirituals, modern American and English compositions, eighteenth century airs, and an operatic aria gave the assembly ample opportunity to express its appreciation. The concert was under the auspices of Bessie Bellance, who has managed all Mr. Hayes' local appearances.

Hear Old Instruments

Ancient instruments were used at the concert in the Buffalo Symphony Society's winter course on Jan. 14 in the Hotel Statler. The program was given by members of the Society of Ancient Instruments of Paris, and it held the interest of a large audience. Harpsichord solos were played by Regina Casadesus and Henri Casadesus, founder of the organization, gave numbers on the viole d'amour.

Richard Bonelli, baritone of the Chicago Civic Opera Company, was guest artist at the second concert of the Guido Chorus of Buffalo, in Elmwood Music Hall, Jan. 14, before a capacity audience. The choral presentations were in Guido's customary unblemished style. Four encores were added to Mr. Bonelli's two groups of songs and one operatic aria, Eri tu, from A Masked Ball.

FRANK BALCH.

Dallas Forces Are Magnetic

Symphony Orchestra Attracts 3,000

DALLAS, TEX., Jan. 23.—Despite the prevalence of influenza, some 3,000 persons flocked to Fair Park Auditorium at twilight on Sunday, Jan. 13, to hear the Dallas Symphony Orchestra, which is conducted by Paul Van Katwijk and which had Even Gordon Horadesky as contralto soloist.

Admirable readings were given of the overture to William Tell, two movements from Brahms' Second Symphony, the introduction to the third act of Tristan and Isolde and The Ride of the Valkyries. A charming Gavotte and Air by the conductor were also much enjoyed. Altogether, the orchestra shows progress, and Arthur L. Kramer, president of the Dallas Symphony Society, is to be congratulated on the vision and faith he has shown in his directing the orchestra's financial affairs.

Miss Horadesky's voice is opulent of pleasing timbre and good range. She sang the Habanera from Carmen and a song by Rossi effectively.

DALLAS, TEX.—The second annual dinner musicale of the Reuben Davies Club was held in the University Club Building on Jan. 11. Eight measures of the late Mr. Davies' composition Remembrance appeared on the title page of the program, and Clara Dargan played the work in lieu of an invocation. H. B. Criswell presided and the committee consisted of Mmes. Arthur Parks, J. J. Lowrey, Joe Dawson, P. T. Nutting and Sheldon Wilson, and the Misses Mary Evans Brown, Maples Timmerman and Flo Warlick. Mrs. A. L. Harper is president of the club. Artists presented were: Frank C. Agar, baritone, of Fort Worth, accompanied by Mrs. Edward R. Brooke of Dallas, and Harlan Pettit, pianist.

CORA E. BEHREND.

A CORRECTION

In reporting the Cleveland meetings of the Music Teachers' National Association, an error was made in mentioning Squire Coop, of Los Angeles, as a member of the executive council and omitting the name of Dean James T. Quarles of the University of Missouri, Columbia. Mr. Coop, though presenting an excellent paper, was not elected to office. Mr. Quarles was chosen as a member of the executive committee for the three-year term.

Chicago Opera Ends Visit

Closes Milwaukee Engagement Brilliantly

MILWAUKEE, Jan. 15.—The Chicago Civic Opera Company's visits to Milwaukee came to an end for this season with brilliant performances of Cavalleria Rusticana and Pagliacci.

Interest centered in the first appearance here this year of Rosa Raisa, who had the role of Santuzza. Mme. Raisa began tentatively, singing slightly below pitch; but as the evening wore on the familiar luscious quality of tone revived, intonation became accurate and Mme. Raisa's work took on a dramatic vitality which Milwaukee music lovers long since have learned to expect from this sterling artist.

Moranzoni Conducts

Other leading roles in Cavalleria were competently filled by Antonio Cortis, Desire Defrere, Maria Claesens (who made a genuine impression with her fine contralto voice), and Ada Paggi. Roberto Moranzoni conducted with his usual mastery. The principal parts in Pagliacci were taken by Richard Bonelli, one of Milwaukee's favorites; Marion Clair, a singer new to this city; Barre Hill, who did splendidly considering his short experience in opera; and Charles Marshall, a Canio who dominated the stage. Henry Weber was a satisfactory conductor.

Margaret Rice was the local manager of the highly successful opera engagements.

C. O. SKINROD.

THE BETTER RECORDS

Reviewed by Peter Hugh Reed



FINE as is Koussevitzky's recording of the Petrouchka Suite, it can never give me ultimate satisfaction. The absence from the Boston Symphony Orchestra's performance of the delightful hand-organ music, the Ballerina's dance, the Moor's dance and the significant episode of Petrouchka's Ghost will always seem to leave some of the chief characteristics of Stravinsky's inimitable ballet sadly lacking.

For this reason, the recent issue in London of Coates' complete recording of this work should have especial interest. Coates, perhaps more than any one else, is well fitted to perform this work in a forceful manner. As fine as Koussevitzky's reading may be, one's imagination would not be taxed to conceive an interpretation of greater vitality. Coates, with his electrifying rhythmic impulses, knows how to obtain the keen-edged phrasing and the curving contours which are essential to a work of this kind; therefore I shall await his reading with a particular interest, even though I greatly value Mr. Koussevitzky's recent release. Coates' Petrouchka is on four discs, English H. M. V. Nos. D1521 to 1524.

Two other items of prime importance are Coates' recordings of Richard Strauss' Death and Transfiguration and the Dances from Prince Igor with chorus. They were issued in England on the first of January, and will undoubtedly be released in this country, since they are re-recordings of two works in which this conductor may be said to claim a stellar radiance all his own.

Euridice, Peri, Funeste Piaggie; and Euridice, Caccini; Non piango e non sospiro; sung by Ralph Crane. Victor, No. 21752.

Orfeo, Monteverdi; Ecco perché a voi ritorno, and O cessate di piagarmi, Scarlatti; coupled with Intorna all' idol mio, Cesti; sung by Ralph Crane. Victor, No. 21747.

Ave Maria, Arcadelt; and Adoramus Te, Palestrina. Victor, No. 21622.

Joseph Mine, Calvisius; and Lo, How a Rose E'er Blooming, and To Us Is Born Immanuel, Praetorius; both sung by the Palestrina Choir. Victor, No. 21623.

Missa Papae Marcelli, Palestrina; sung by the Westminster Cathedral Choir of London, England. Victor, Nos. 35941 to 35944.

These eight discs were recently released by Victor in an educational list. They present, for purposes of study, excellent material which has long been needed, besides being recordings which will have intrinsic worth. Announcement of the complete recording of the Mass composed by Palestrina for Pope Marcellus should excite musician and layman alike, but unfortunately the recording here is faulty and not worthy of the source of its performance. It contains one of the worse echoes, derived from an empty cathedral, that I have ever heard, an echo which falsifies values and suggests faulty tonalities that I believe do not emanate from an organization like the famous Westminster Choir.

But if this recording lacks values, the others do not. The so-called Palestrina Choir, although not a large organization, is nevertheless an artistic one and its separate issues are worthy of better acquaintance. So, too, are Ralph Crane's fine baritone selections. Peri's opera Euridice, written at the end of the sixteenth century, is one of the earliest operas of which the music has been preserved. Caccini, a contemporary of Peri, also made a setting of the same drama. It is, therefore, interesting to have arias from these two compositions on the one disc. Mr. Crane's other disc

presents familiar early Italian airs.

Krenek Strikes Up

Jonny spielt auf, Krenek; Leb wohl, mein Schatz; and Hymne des Jonny, Nun is die Geige mein; sung by Ludwig Hofmann. German Odeon. No. O-6565.

(The same selections can be had on a Polydor record in an arrangement for Jazz Band.)

La Cena delle Beffe, Giordano; Sempre così; and Mi chiamano, Lisabetta; sung by Frances Alda. Victor, No. 1359.

La Cena delle Beffe; Ah! che tormento, and Mi svesti; sung by Antonia Cortis. Victor, No. 1240.

Die Meistersinger, Wagner; Verachtet mir die Meister nicht (finale); sung by Friedrich Schorr with the Berlin State Opera Chorus and Orchestra. Victor, No. 9285.

Romeo and Juliet, Gounod; Ah! leve-toi, soleil, and Salut; tombeau; sung by Fernand Anseau. Victor, 6880.

Louise, Charpentier; Depuis longtemps j'habitais cette chambre; and Carmen, Bizet; Air de la Fleur; sung by Edward Johnson. Victor, No. 9293.

La Partida, Alvarez; and Canto del Presidiario; sung by Emilio de Gogorza. Victor, No. 6839.

Les Filles de Cadix, Delibes; and La Danza, Rossini; sung by Mary Lewis. Victor, No. 6878.

Wasserfluth, Schubert; and Fruhlingsstraum; sung by Elena Gerhardt. Victor, No. 6881.

The production of Krenek's Jonny spielt auf, the modern jazz opera, at the Metropolitan Opera will unquestionably interest many people. Krenek, a pupil of the famous test-tube musician Schönberg, has succeeded in creating some pseudo-jazz which is more amusing than authentic. Hofmann is one of the creators of the part of Jonny in Germany, where this opera was first heard. These two recorded selections are practically the only semblances to solo passages in the score. The first is Jonny's jazz-like farewell to an erstwhile sweetheart, and the latter is an amusing soliloquy sung by him when, pursued by detectives, he announces his intentions of returning to his "liebe Swanee Riber."

Frances Alda sings with much beauty of tone in two placid soprano arias from Giordano's operatic version of the Barrymore brothers' stage success, The Jest. Cortis, Spanish tenor, effectively renders two arias which are somewhat more dramatic.

Schorr and the State Opera Chorus have made a splendid recording of Hans Sachs' panegyric on German art—that superbly dignified peroration which is a feature of Wagner's masterpiece.

Anseau, the French-Belgian tenor of the Chicago Civic Opera Company, sounds somewhat throaty in his singing of two of Romeo's arias from Gounod's meretricious setting of Shakespeare's love-drama.

From French Scores

Edward Johnson has recorded two arias from familiar French scores with an artistry which is pleasing to hear. I doubt whether this excellent tenor has ever been represented upon records in the past as felicitously as he is in Julien's arias from the first act of Louise. His recording of Jose's song to Carmen, pleasingly recalls to mind his artistic portrayal of this role last season at the Metropolitan. It would be nice to have more records from Johnson like this one.

De Gogorza sings two of his popular Spanish successes in a manner completely to disarm the most captious critic of the numbers themselves. His voice is veritably superb in this record—rich, smooth and full of a Latin warmth—and his phrasing and nuance are on the height of artistic maturity.

Mary Lewis seems to enjoy both of the songs which she essays on her latest record; and her singing of them proves she has had excellent coaching. Miss Lewis does not, however, make us forget that she is an American soprano singing French and Italian music.

Elena Gerhardt's fourth and final recording from Schubert's Winter Jour-

his phrasing and expressiveness are almost magical. Mr. De Pachmann does not mar the music's perfect speech in this disc by vocal intrusions, but gives us instead the poetry of Chopin as he knows so well how to reproduce it.

It would seem to me that one might well be grateful to Liszt for transcribing Bach's Organ Prelude and Fugue, even as one may well feel grateful to Levitski for recording it, even though he does not make the most of its potentialities.

CONTEST FOR CONCERT American Conservatory Arranges Competition

CHICAGO.—The American Conservatory's final contest for pianists for appearance at the mid-year concert was announced to be held in Kimball Hall on Jan. 19. Judges were to be prominent pianists, not connected with the Conservatory.

Daily contests have been held for the mid-winter concert in Orchestra Hall, over fifty contestants being entered for honors on the program, which will include organ, voice, violin and piano numbers. Arias and concertos will be accompanied by members of the Chicago Symphony Orchestra, directed by Adolf Weidig.

Advanced voice pupils of Karleton Hackett, piano pupils of Henriot Levy and organ pupils of Wilhelm Middel-schulte will appear in recital in Kimball Hall on Jan. 26.

There has been a large enrollment in the classes in moving picture acting, recently organized under the direction of John McMahon, Jr.

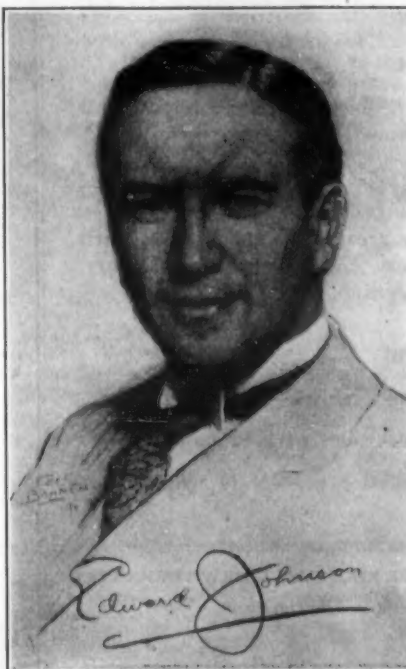
Luella Feiertag, pupil of Edoardo Sacerdote, gave successful recitals for the Oak Park Club and the Englewood Women's Club on Jan. 6 and 7. She was announced to sing leading roles during the week of Jan. 20 with the German Opera Company in the Victoria Theatre.

Ernest Fowles, of London, England, recently visited the Conservatory and gave an informal talk on music education to students of class piano methods.

Louise K. Willhour, of the department of dramatic art, presented pupils in one-act plays and sketches in the Studio Theatre on Jan. 10.

Among positions recently filled by graduates of the public school music department are: Cuyahoga Falls, Ohio, Winifred J. Lewis, assistant supervisor; Chicago High School, Martha Swing, teacher of music; Klamath Falls, Ore., Lillian Darby, supervisor of music; Geneva, Neb., Pearle B. Fulmer, director of music.

Ethel Clutterham is organist in the Wicker Park Lutheran Church, Chicago, and Elizabeth Henderson in the First Presbyterian Church in Gary, Ind. Both are pupils of Emily Roberts.



EDWARD JOHNSON

He has recorded two arias from familiar French scores felicitously in Julien's aria from the first act of Louise.

ney Cycle is now available. Her artistic concepts of the eight songs issued cannot help but make one wish she had recorded the complete cycle.

Chiefly Piano Works

Piano Concerto in E flat, Liszt; played by Alexander Brailowsky with the Berlin Philharmonic Orchestra. Polydor, Nos. 66750 to 66752.

Piano Concerto in E Minor, Op. 11, Chopin; played by Brailowsky and the Berlin Philharmonic. Polydor, Nos. 66753 to 66756.

Nocturne in E Minor, Op. 72, Chopin; and Mazukas in C sharp minor and A Minor, Op. 63, No. 3, and Op. 67, No. 4, Chopin; played by Vladimar de Pachmann. Victor, No. 6879.

Organ Prelude and Fugue in A Minor, Bach-Liszt; played by Mischa Levitski. Victor, No. 9286.

Brailowsky, eminent Russian pianist, has played the Liszt and the Chopin concertos in a manner which is wholly delightful. The recording here is the very best. These two sets are among the finest concerto recordings available, both in regard to interpretive artistry and projective qualities.

De Pachmann has given us one of his finest recordings in this present issue. The sensibility of the artist is registered in an unforgettable way and

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His appearances are events of real artistic importance.—*Herald*.

BERLIN

An important pianist. Conception, energy, temperament and touch met the most exacting demands.—*Die Zeit*.

LONDON

There are pianists who can undertake great tasks and fill you with confidence in their ability. It is very clear that Harold Henry belongs to that category.—*Daily Telegraph*.

NEW YORK

Distinctly one of the most satisfying pianists.—*Herald Tribune*.

Stirred the audience to unwonted expressions of approval.—*Times*.

Harold Henry's artistry is of an exalted type.—*N. Y. American*.

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New York Times: "Infinite variety of delicate tone coloring, a crystal clarity and a suppleness of touch . . . revealed the authority and musicianship, the warmth of tone and the sense of form . . . sparkling brilliancy . . . noble outlines superbly delineated."

New York Telegram: "When this gracious queen of pianists plays as divinely as she did yesterday all quotidian troubles drop for an unforgettable space from the sensitive hearer. Once more Mme. Hess was a ministering priestess before the high altar of beauty and once more one emerged from her presence as refreshed of spirit as if laved in a flood of lustral waters."

New York Herald Tribune: "... Delicacy and subtlety of pianistic tints and ability to set forth a light, fanciful mood were convincingly exhibited in her first two Brahms numbers while the Schumann work was spiritedly played."

New York Telegraph: "A million pianists, and yet one or two stand out from the rest. One of these few is Myra Hess. She is not only one of the greatest artists of the present day, but that in many respects and in certain fields, she is without a peer."

New York Evening Post: "The poetry of the keyboard was heard again when Myra Hess played Beethoven's sonata . . . was stirring and significant."

New York American: "... possesses gifts of unusual beauty combined with intelligence and taste . . . precise and fleet fingers and the ability to secure a singing tone of limpid loveliness."

New York Evening World: "... the greatest woman pianist of the day. . . . For sincerity of purpose, nobility of style and piercing insight, hers was playing difficult to match . . . flawless in finish, expertly phrased and delivered with repose and simplicity . . . read with a sanity, eloquence and architectual cohesion difficult to overpraise."

Brooklyn Daily Eagle: "Most distinguished of her sex among pianists was heard by a large audience of those who have come to recognize and admire her striking talent."

Boston Transcript: "Not often does Jordan Hall witness a sight such as that at the recital of Myra Hess. Every seat in the house was sold. People were standing where none would have believed that standing room existed."

"... earnest enthusiasm overflowed into the audience until it became enthusiastic. Needless to say, she gave illuminating performance to everything she touched."

Boston Herald: "She once more justified her popularity playing with the impeccable good taste and the never failing poetic quality which her admirers have learned to expect of her."

Boston Post: "Displaying her rare and, in some respects, matchless art gave her first recital of the season. . . . How few indeed are the pianists that make of Schubert's unpretending dances what Miss Hess made of them."

Boston Globe: "Her reading of Beethoven's sonata in A flat had charm, beauty of tone, a hint of tragedy in the noble adagio, remarkable coherence and a finely built-up climax. A charming set of Schubert pieces were played as few can play them."

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This Question of Spirituals

(Continued from page 9)

well. And there it was that the Negro, inherently religious and distinctly musical, heard the hymns and took them for his own.

"The Negro spiritual," says Mr. Powell, "is nothing more than the result of primitive Negroid embroideries superimposed upon well established and regular European musical forms. 'The regularity and balance of the spiritual clearly shows a form sense that cannot be primitive. Examples of pure African musical forms have come down to us, to be sure; the rhythms on which jazz is based—not jazz itself—are African. But the spiritual is not, except in an adapted way.

"You have often heard the orchestral trick of playing some well known theme—Home Sweet Home or Dixie—in the manner of this or that well known composer. You know how a fixed and familiar theme can take on entirely different characteristics by such adroit manipulation; and you know also, that such artful manipulation ceases to seem like trick work, and actually sounds like an integral part of the finished piece. That is what has happened in the growth of the spiritual. Upon a well organized foundation of musical form, the Negro has superimposed variations that suit him and express his needs.

Primitive Humming

"Let me give you an instance from my own experience, in proof of this. Some years ago—when I was working on my Rhapsodie, to be exact—I happened to visit friends in Richmond, and through the door that led from the

kitchen to the room where we were sitting, there came the sound of someone humming. There was something so primitive, so passionate, so subtly stirring about the muted minor cadences and the pulsing tom-tom beats of this humming, that I couldn't put my mind to anything else.

"Quietly, at last, I tiptoed to the pantry, and there was black Pauline, piling glasses on a tray, and humming or singing softly at her work. When she saw me, she was so startled that she let slip her tray, glasses and all; because darkies guard their primitive songs and incantations from white ears as carefully as they do their voodoo rites. At last, after a great deal of adroit coaxing, I got her to tell me what it was she was humming: what was this thing of primitive allure that had reached and riveted me, on the other side of the door. Her song had been her own version of a common gospel hymn, called Make Me Ready, Oh, Lord.

Converted Street Song

Now, as she shifted from her own version and sang the hymn proper, a great many things became evident. She had consistently converted the original major intervals into the minor, completely changing the character of the tune, and on top of that, she had added to each cadence a wild little tom-tom-like tail beat that hadn't come into the original at all. Finally, what do you suppose the tune of the 'regular hymn' turned out to be? It was the tune of Sally Get Your Hair Cut Short, an

Heink, Brother-in-Law of Contralto, Dead

ST. LOUIS, JAN. 15.—Felix S. Heink, brother-in-law of Ernestine Schumann-Heink, piano teacher and head of the Heink Conservatory, died on Jan. 2 of pneumonia. He was sixty-seven years old. Mr. Heink had resided here for a number of years. S. L. C.

unimportant and unmeaningful street song of thirty years ago. By weaving this commonplace tune over with unconscious embroideries out of her own Negroid background, Pauline had created a 'spiritual' of stirring beauty.

"I have used Pauline's spiritual for the second climax of my Rhapsodie; and to me, it represents a great deal. It stands as the epitome of the colored race, seizing haphazard upon stray elements of an alien culture, and making them over into an entirely new and different expression of their own.

"Turning again to the growth of the spiritual, after this making-over of the gospel hymn tunes, the next and greatest factor, is the distinctly external Stephen Foster influence, whereby the spirit of the Negro was skillfully recreated by a total outsider. Thus, it seems to me that the spiritual is, properly speaking, not at all purely Negro music."

R. H. WOLLSTEIN

STUDENTS MEET

DETROIT.—The third meeting of the Student League was held in the home of Mrs. Fred Wardell on Jan. 8. Those participating in the program were Alice Holmes, Helen Sabo, Virginia Hooper, Dorothy Dew, Helen Hunt and Virginia Spindle.

Molinari Is St. Louis Guest

ST. LOUIS, Jan. 15.—For the seventh pair of St. Louis Symphony Orchestra concerts, Bernardino Molinari returned as second guest conductor of the season and repeated his triumph of last year. The orchestra responded as if by magic and gave him perfect support in a purely orchestral program.

The romanticism of Brahms' music was given full sway in Mr. Molinari's rendition of the Symphony No. 2. He next introduced two excerpts from the unfinished Symphonic Suite, Singing Sicily, by the young Italian composer, Mule. The first, A Night in Taormina, is a sort of amplified folk song; the second, of larger proportions, is called Orange Blossoms. Mule, while writing as a modernist, eschews undue use of dissonance. Mr. Molinari sang the theme of the first number off stage, displaying a voice of delightful calibre.

Death and Transfiguration by Strauss was given an heroic reading, and the Rockoczy March from The Damnation of Faust by Berlioz closed the program.

SUSAN L. COST.

ORGANIZES BUREAU

SAN FRANCISCO.—Virgil I. Shepherd, western representative of the Wolfsohn Bureau for four years, is organizing the Pacific Coast Musical Bureau and booking artists for eastern managers in California, Oregon, Washington, Idaho, Nevada, New Mexico, Colorado, Wyoming, Western Texas and Western Canada. He will add Judson artists to his list.

M. M. F.

THE MUSICAL ART Quartet

BOSTON November 18, 1928

Probably the first thing one observes in listening to this admirable group of players is the perfection with which the several voices are balanced. The violin of Mr. Jacobsen and the cello of Mme. Roemaet-Rosanoff together produce a continuity of tone that sounds almost as though it came from a single instrument of extreme range. Between these the violin of Mr. Bernard and the viola of Mr. Kaufman give exactly the right amount of tone to obtain a sonority which is not far short of that most elusive desiderata—THE IDEAL.

—Boston Eve. Transcript.

NEW YORK January 7, 1929

(Third Subscription Concert)

One might have been sitting by the fireside in one's own home, so cozy was the atmosphere created by the Musical Art Quartet at the John Golden Theatre last evening. In this, the third of the series, they played a Quartet in G major by Haydn and one of Smetana in such a way as to make the audience feel that to applaud was to intrude on the atmosphere. So chaste was the quartet's playing that last evening after the Haydn we positively felt the awe that follows a moving sermon or the solemn rites of the church.

—N. Y. Telegraph.

ROCHESTER December 4, 1928

With the disbanding of the Flonzaley Quartet, which has been the leading exponent of chamber music in America, there is inevitable speculation concerning the identity of the ensemble on which its mantle will fall. Judged by its performance last evening, the Musical Art Quartet presents itself as a distinguished contender for that honor. For throughout the program one listened to the very essence of music—the distillation of all that is meant by chamber music.

—Rochester Times-Union

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The Opera Season Opens in Rome



(International Newsreel)

The Royal Theatre in Rome was opened for the season with all attendant official ceremony, Mussolini not excepted. Il Duce may be seen standing in the second tier of boxes, the third from the center on the right, with Roman society standing at salute. By way of mention it might be said that the opera was Norma.

Educators to Meet on Neutral Ground

THE first Anglo-American Summer Holiday Music Conference for American and British musicians and educators will be held at Lausanne, Switzerland, from Aug. 2 to 9.

"The object of the Conference," it is stated, "is to bring together representatives of the great teaching bodies of music in the old and new worlds, so that they may compare notes, spend a vacation together and learn from one another to their mutual advantage. Each has something to give and something to learn."

"Switzerland has been chosen as the meeting place as it not only is one of the chief centers of interest for a European holiday, but it is 'neutral' territory. Meeting in Switzerland, neither nationality is host or guest. They meet on equal terms."

Welcome For Everyone

"It is hoped that the Conference will be a gathering of every type of music educator from university professor of music to elementary school supervisor coming from every English speaking country in the world. They all can, if they wish, bring their families and friends, who will find plenty of happy occupation while the members of the Conference are debating the needs and

ideals of their profession. The whole basis of the gathering is to be informal and there will be welcome for everyone."

There will be general lectures and discussions, sectional lectures and discussions, a section devoted entirely to church music, an exhibition of music and instruments, and concerts and informal musicals. Mr. Jacques-Dalcroze will give a demonstration of Dalcroze Eurythmic, bringing some of his pupils from Geneva for this purpose.

Lecturers will be British and American in equal numbers. Numerous excursions may be taken from Lausanne during Conference week, and all members will be given a lake trip without charge. A program of tours will include visits to London, Belgium, Germany, Austria, Italy and Paris.

A special extension has been arranged to include a week at Salzburg for the Salzburg Festival.

First Anglo-American Holiday Conference Will Gather at Lausanne

Those who hold office in the Conference are:

Presidents: Sir Henry Hadow and Walter Damrosch.

American Advisory Council: Mabelle Glenn, Kansas City, Mo., chairman, president Music Supervisors' National Conference; William Arms Fischer, Boston, president Music Teachers National Association; Mrs. Edgar Stillman Kelley, Oxford, O., president National Federation of Music Clubs; Mina G. del Castillo, Cambridge, Mass., chairman music department, National Federation of Women's Clubs; Dr. Uel W. Lamkin, president National Educational Association; Kate Lee Harralson, Atlanta, Ga., president music section, National Educational Association; Dr. Frank D. Boynton, Ithaca, N. Y., president department of superintendence, National Education Association; Frank A. Sealey, warden American Guild of Organists; Reginald L. McAll,

New York, president National Association of Organists; C. M. Tremaine, New York, director National Bureau for the Advancement of Music; Dr. Carl Engel, Washington, chief of Music division, Library of Congress; Deems Taylor, New York, editor MUSICAL AMERICA; Dr. David Stanley Smith, Yale University; Kenneth M. Bradley, president National Association Music Schools.

British Council

British Advisory Council: Sir Hugh Allen, J. C. Bridge, the Bishop of Oxford, Sir Alexander C. Mackenzie, E. J. Dent, Dr. J. B. McEwen, Sir Landon Ronald, Sir Richard Terry.

American Executive Committee: Paul J. Weaver (chairman), Mrs. Francis E. Clark, George H. Gartlan, Franklin Dunham, secretary.

British Executive Committee: Hubert J. Foss, Chas. G. Hicks, Harvey Grace, Percy A. Scholes, secretary.

Offices of the Society are at Room 1139, 70 Fifth Avenue, New York.

Mr. and Mrs. Willem Mengelberg were passengers on the Majestic, which sailed from New York on Friday, Jan. 18, at midnight.

600 Guests Attend Meet

Civic Music Groups Have Sixth Conference

CHICAGO, Jan. 22. — The sixth annual conference of Civic Music Associations, organized and promoted by the Civic Concert Service, Inc., was held in the Palmer House on Jan. 10, 11 and 12. Six hundred delegates from the 130 cities which operate concert courses on the Civic Music Association plan were in attendance as the guests of the organization, of which Dema E. Harshbarger is president and general manager, and Ward A. French, vice-president.

Conferences and round table discussions of the promotion of concert courses under the plan originated by Miss Harshbarger were held throughout the three days. All aspects of the business of providing music for smaller towns and cities were thoroughly covered. Not only were business features discussed, but the important matters of artists and programs and their relation to the popularity of music in smaller communities were also given careful consideration.

At the Opera

On Jan. 11 the delegates were the guests of Miss Harshbarger at a gala performance of the Chicago Civic Opera, in which three acts of three different operas were presented. Most of the artists participating were those who have filled numerous engagements on the Civic Music Association courses, and were enthusiastically received by the visitors. The second act of Carmen was sung by Goe Glade and Antonio Cortis as Carmen and Don Jose. Cesare Formichi was the Toreador and other roles were filled by Edouard Cotreuil, Alice D'Hermanoy, Ada Paggi, Jose Mojica and Desire Defrere. The second act of Faust enlisted the services of Edith Mason, Charles Hackett, Virgilio Lazzari, Maria Claessens and Irene Pavloska; and the third act of Samson and Delilah was sung by Cyrena Van Gordon, Charles Marshall and Cesare Formichi. Giorgio Polacco conducted all performances.

Annual Luncheon

The conference closed with the annual luncheon in the red lacquer room of the Palmer House on Jan. 12. The speakers were Samuel Insull, president of the Chicago Civic Opera Company; Dr. Charles Mayo of Rochester, Minn.; and Leslie Buswell, inventor of the radio control of battleships, who also is a concert manager of Gloucester, Mass. George Engles, New York manager of musical artists, was present, but although introduced to the delegates, did not speak. At the conclusion of the luncheon Mr. Insull presented Miss Harshbarger with a silver punch bowl, the gift of the artists of the Chicago Civic Opera who are managed by Civic Concert Service.

Among those prominent in Civic Music Association activities throughout the country who were in attendance may be mentioned:

H. S. Greene, Aurora, Ill.; Fred Gardner, Beloit, Wis.; Elizabeth R. Bond, Bluefield, West Virginia; Philip Lilly, Bluefield, West Virginia; R. Gauchat, Danville, Ill.; A. E. Dale, Danville, Ill.; Willard Thompson, Dixon, Ill.; C. A. Prichard, Jamestown, N. Y.; S. Kingsbaker, Oshkosh, Wis.; A. C. Blout, Pensacola, Fla.; John T. Ingram, Quincy, Ill.; James Alston, Tuscaloosa, Ala.; Salone Wetherholt, Warren, Ohio.

Bloch Has Theories On Managing the Planet

SAN FRANCISCO, Jan. 22.—Although he has given no hint of how it is to be done, Ernest Bloch is shortly to lecture on The Management of the Planet. Another address, entitled The Spirit and the Letter, is announced for February. Mr. Bloch continues to receive honors. He was feted at a luncheon given by the San Francisco Center in the St. Francis Hotel, Maud Fay Symington presided; Joseph Thompson, president of the Summer Symphony Association, paid tribute to him as a composer; Alexander Fried, critic on the San Francisco Chronicle, spoke on "America," and Mrs. Symington touched on Bloch's work as an educator.

M. M. F.

Artists Visit Pittsburgh

Orchestra and Soloists Give Concerts

PITTSBURGH, Jan. 22.—The New York Philharmonic-Symphony Orchestra has been heard in two concerts, under the direction of Willem Mengelberg. The first program was made up of Wagnerian numbers and Strauss' Heddenleben. The second concert consisted of music by Johann Christian Bach, Mozart and Beethoven. The concerts were under the auspices of the Pittsburgh Orchestra Association and took place in Syria Mosque on Jan. 11 and 12.

Emanuel Zetlin gave a violin recital before the Twentieth Century Club on Jan. 10. Earl Mitchell was at the piano.

Lucie Stern, a young pianist, appeared in recital on Jan. 10 in Carnegie Music Hall.

The Art Society presented Arthur Hackett, tenor, and John Corigliano, violinist, in recital in Carnegie Music Hall on Jan. 14.

Ferdinand Fillion presented Pearl Reed in a violin recital in Carnegie Lecture Hall on Jan. 14. Mr. Fillion was at the piano.

Students of the Carnegie Institute of Technology gave a recital in the Theater of Fine Arts on Jan. 13.

W. M. E. BENSWANGER.

GIVE CHARACTER PARTY

LONG BEACH, CAL.—The dinner and "character party" given by the Musical Arts Club on Jan. 8 was attended by some seventy members and their guests. A short program given in the lounge of the Pacific Coast Club preceded the entertainment. Those participating were: Robert Edmonds, tenor; Pauline Farquhar, pianist, and Louise F. Rogers, harpist.

A. M. G.

Humperdinck's home in Boppard, Germany, has been bought by the state and transformed into a museum.

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"She played brilliantly, with a beautiful application of color and nuance and with admirable technique." — New York Sun.

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It's a very busy SEASON at the JUIILLIARD SCHOOL

THE Juilliard Graduate School of Music, New York, announces its ever-growing activities by merely noting an unprecedented list of excellent engagements for the last few weeks of 1928 and the first two weeks of January, 1929.

Seventy-four events by seventy-nine students and faculty members are recorded. These include solo recitals, joint-recitals, orchestral appearances as vocalists and instrumentalists, and also as composers.

Professor John Erskine, president of the Juilliard School, appeared on Dec. 2 as assisting artist with the Musical Art Quartet. Ernest Hutcheson, dean of the Graduate School, gave a piano recital in Baltimore on Dec. 7 and was heard in a delightful three-piano concert with Guy Maier and Lee Pattison in Kansas City on Dec. 11. On Dec. 13 and 14 he was soloist with the Minneapolis Symphony Orchestra in Minneapolis.

CARL FRIEDBERG gave four piano recitals in sixteen days. These were on Dec. 4 in Joplin, Mo.; on Dec. 14 and 15 in San Francisco, and on Dec. 20 in Santa Barbara, Cal. On Jan. 11 Mr. Friedberg gave a recital in Carnegie Hall, New York.

Paul Kochanski gave six violin recitals in December; on the third in Corinth, N. Y., on the seventh and eighth in Newcastle, Pa., on the tenth in East Liverpool, Pa., and the next day in Bradford, Pa. On Dec. 13 he gave two recitals in Pittsburgh.

Francis Rogers sang on Dec. 20 in the Library of Congress, Washington. James Friskin, pianist, was soloist on Jan. 13 with the New Haven Symphony Orchestra. Isabelle Addis, singer, appeared on Dec. 23 as soloist at Fort Washington Collegiate Church, and on Dec. 25 sang over the radio at Station WJZ. Ethel Aaron, singer, a former student of the School, gave a recital in Brooklyn, on Dec. 8, accompanied by Gwendolyn Ashbaugh who is a Juilliard student.

Nicolai Berzowsky, who sits at the first desk of the second violins with

the Philharmonic Orchestra, had his Hebrew Suite played by the Philharmonic-Symphony on Dec. 7. On Dec. 19 the League of Composers presented his Suite for Wind Instruments. Pearl Besuner sang the role of Siebel in Faust at the Metropolitan Opera on Dec. 8, and appeared in the same part on Dec. 25 in Brooklyn. Kurtis Brownell, singer, was soloist at the Men's Bible Club in White Plains, N. Y., on Dec. 28. Janice Davenport gave a song recital at the Three Arts Club in New York on Dec. 16. Michael de Stefano, violinist, was soloist at the Marble Collegiate Church in New York on Dec. 23, and on Dec. 30 was soloist at St. Mark's Methodist Episcopal Church in Brooklyn.



salon and reception room, used for recitals and school activities, and in which one is quite likely to meet . . .

Philip Duey sang on the General Motors Radio Hour over WEAf as soloist and in the trio on Dec. 10. On Dec. 15 he sang with the trio at the Park Central Hotel in New York; and on Dec. 18 was heard on the Ever-ready Radio Hour over WEAf, both as soloist and with the trio. Sonia Essin gave a recital at the Park Royal Hotel, New York, on Dec. 19, accompanied by Rudolph Gruen, also a Juilliard student. Edwina Eustis sang over WOR with the Rutgers Glee Club on Dec. 12.

Susan Fisher gave a song recital on Dec. 6 at Southold, L. I., and on Dec. 7 was soloist in a Saint-Saens cantata at Rutgers University. On Dec. 16 she was soloist in a Bach Cantata at Princeton University, N. J. Louise Florea, singer, appeared as soloist at McMillan Hall in Columbia University, N. Y., on Dec. 11th, and on Dec. 28 gave a song recital for the Annie Louise Cary Club Scholarship Fund in Gorham, Me. Inga Hill gave a song recital for Mrs. Carpenter in Minneapolis on Dec. 25.

Dorothy Kendrick, pianist, gave a recital on Dec. 9 in the Barbizon Hotel. On Dec. 11 she appeared in recital at the Wanamaker Auditorium. Muriel Kerr appeared on Dec. 5 as piano soloist with the Philharmonic-Symphony

sonata recital in Steinway Hall on Dec. 18. Adel Marcus was heard on Dec. 20 in a piano recital at the Community Center, Far Rockaway, N. Y. Winifred Michaelson, pianist, appeared at the Friday Morning Music Club in Washington on Dec. 29. Nella Miller, pianist, appeared in a concert for Mrs. Prentice in Cleveland on Dec. 13, and on Dec. 14 was heard at the Cleveland Institute of Music. On Dec. 20 she appeared at Hartford, Conn. Ruth Negaard, singer, gave a recital for the N. Y. U. Children's Christmas party at the School of Commerce on Dec. 20.

Another Juilliard Graduate School orchestral concert was given at the Engineering Auditorium on Dec. 15 with Albert Stoessel as conductor, and with five Juilliard students as soloists;—Hine Brown, violinist; Harry Fagin, violinist; John Frazer, cellist; Thomas Mancini, violinist, and Jacques Singer, violinist.

Solomon Pimsleur, a pianist-composer and former Juilliard student, gave a recital of his own compositions at the Engineering Auditorium on Dec. 22. Helen Riley, singer, was heard at Southold, L. I., on Dec. 6, and on Dec. 9 was soloist in a cantata by Saint-Saens at Rutgers University. On Dec. 25 she appeared as

soloist with the Cathedral Choir in Syracuse, N. Y., and on Dec. 16 she was soloist in a Bach Cantata at Princeton, N. J.

Marion Sele was the solo singer on Dec. 17 with the Women's University Glee Club in Town Hall, New York, and was soloist in a Bach cantata concert at Princeton, N. J., on Dec. 16. Ruth Shefkowitz appeared as soloist at Adelphi College in Brooklyn, on Dec. 21.

Sadah Shuchari, violinist, gave a recital at the Barbizon Hotel on Dec. 2 and on Dec. 5 was the soloist with the Philharmonic-Symphony Orchestra under Willem Mengelberg at the inaugural concert of the Schubert Memorial, Inc., at Carnegie Hall. Pauline Sternlicht gave a two-piano recital with Etta Kabram, a former student, at the Philadelphia Conservatory of Music on Dec. 17.

A STUDENT recital was given in the Graduate School at 49 East Fifty-second Street, on Dec. 7. Seven students appeared, the first four being from Mr. Letz's ensemble class. They were: Charles Lichter, violinist; Hine Brown, violinist; Solomon Deutsch, viola player, and Katherine Fletcher, cellist. The other three were: Susan Fisher, singer; Marcus Gordon, pianist, and Harry Katzman, violinist.

There was a second student recital at the Graduate School on Dec. 21, when the soloists were Bernard Gabriel, pianist; John Kuebler, singer; Mary Huggins, pianist, and Lucrezia Avella, violinist.

Carl Theman, singer, appeared as soloist in the Bach Cantata Concert at Princeton, N. J., on Dec. 16. Erwin Yaeckel, pianist, gave a recital on Dec. 20 for the Fortnightly Club at Hornell, N. Y. Isabelle Yalkovsky, appeared as piano soloist with the Philadelphia Orchestra, in the Metropolitan Opera House, Philadelphia, on Dec. 2. On Jan. 2 Isabelle Yalkovsky appeared as soloist with the Philharmonic-Symphony Orchestra under Ossip Gabrilowitsch at the second Schubert Memorial concert in Carnegie Hall.

Janice Davenport sang the role of Anna in The Merry Wives of Windsor with the Little Theatre Opera Company in Brooklyn, and in New York. The production opened on Jan. 14 for a four week's run. Gladys de Almeida, soprano, gave a recital in Boston on Jan. 5. Evan Evans, baritone, and Carl Theman, were announced to sing in The Merry Wives of Windsor with the Little Theatre Opera Company in Brooklyn and New York for four weeks.

Muriel Kerr, pianist, will make her solo debut on Jan. 31 in a Town Hall recital, New York.



This is the entrance to the Juilliard Graduate School through which one enters to the . . .



the dean of the school, Ernest Hutcheson.

Rare Opera in Chicago

Debuts and Revivals
Add Interest to Week

By Albert Goldberg

CHICAGO, Jan. 23.—Emil Schipper, baritone of the Vienna and Munich operas and the husband of Maria Olszewska, made his American debut as Telramund in the Chicago Civic Opera Company's performance of Lohengrin at the matinee of Jan. 12, following this with a Wotan in Die Walkure, on Jan. 15.

Of the two roles Mr. Schipper made the better impression as the conspirator against the happiness of Elsa von Brabant. Like the several other Central European singers imported for Auditorium productions this season, he is a thoroughly routinized and experienced artist. His stage presence profits by a commanding stature, and as Telramund he gave a performance of genuine dramatic power. The clearness and expressiveness of his enunciation give his singing its greatest distinction. The voice is an admirable organ although somewhat deficient in resonance and extreme power. This lack, and the great range demanded, caused his Wotan to fall rather short of the mark set by his first role, yet it was a dignified portrayal, accented with a deep and often times touching sincerity.

The cast of both operas was otherwise the same as for previous performances, already reviewed.

The Don Returns

The repetition of Don Giovanni on Jan. 14 brought three changes in the personnel. Rosa Raisa and Virgilio Lazzari returned to the roles of Donna Anna and Leporello, which they sang in the first performances of the revival two seasons ago, and Charles Hackett assumed the tenorial duties of Don Ottavio.

The singing of Mme. Raisa in a rich and extremely difficult part, was a specimen of her great powers at their best. More truly dramatic music than that of Donna Anna has seldom been written, and yet in performance it must remain in the true Mozartean frame of precision and refinement. This, Mme. Raisa accomplished with notable distinction, at the same time permitting her voice to lose none of its superb power and richness in the process.

Without qualifications, Mr. Hackett dispensed quite the best brand of singing we have ever heard from him. His breath control permitted real feats of phrasing; the tone was soft, yet lustrous and firm; and his conception of the Mozart manner was an artistic joy.

Mr. Lazzari's Leporello was again a masterpiece of singing and comedy, one the equal of the other. The remainder of the cast was that of the first performance.

The Only Thais

Thais, produced with considerably more care than ever marked the company's way with the work in years past, came to its only performance of the season on Jan. 16. Several new sets and the combined efforts of Mary Garden, Jose Mojica and Cesare Formichi contributed to an evening's excellent entertainment, although no liberality of expenditure could provide what the composer himself omitted.

In other years, Miss Garden's Thais had been our least favorite portrait in her gallery of heroines. But Miss Garden is the least stationary of artists, and far from former reactions, we found ourself quite without a say in the matter, joining in the avalanche of applause that greeted the end of the chamber scene with Athanael.

Why a Career?



Charles Hackett Tells How Two
Fatal Words Started Him to
the Top Rungs of Success

CHICAGO.—“You're fired!” Those words, sometimes the harshest of tongue or pen, were the real beginning of my musical career,” said Charles Hackett, tenor of the Chicago Civic Opera Company.

“It was not the intention of my parents that I should become a singer,” he continued. “My early training was that of an architect. On completing the technical course I secured a position with the Eastern Bridge Company of Worcester, Mass., to learn the practical side of the business, and was soon spending my waking hours stooped over a draughting board, dabbling with logarithms and computing angles.

“But I had already become infected with the music virus. I kept to my work as conscientiously as I could, but I fear that instead of the finished building my visions were more of Romeo, Faust and the other roles I was some day to portray. My job became only the means of earning enough money to pay for more voice lessons, and great was my feeling of triumph when I obtained the church position that was the first step in my musical career.

“Even so, I thought I was ‘getting by.’ But the day came when the chief engineer summoned me into his private office for a conference, saying that he was planning to do me a favor. My heart jumped, for what favor could he do but grant me an increase in salary? I became quite jaunty over the prospect.

“‘Well, Mr. Brown,’ I said, ‘anything you can do for me will be appreciated.’ Then the axe fell! For the next words were the fateful ‘You're fired!’

“I protested, summoning all the arguments I could think of, finally telling him that it would mean the end of my music study. Then the truth came out. ‘That's just the reason, Hackett,’ he told me. ‘Your work has not been bad, but the sooner you devote all your time to the field where your real abilities lie the sooner you will be a success.’

ties lie the sooner you will be a success.”

“Of necessity I followed his advice, and the result was that from that day to this I have never earned another penny at anything but music. Whenever I sing in Worcester, and I have done so many times since, I manage to see my farsighted benefactor, and we have many a good laugh over those early days.”

GRAZIOSO

GORDON COMPILES BOOK

Sing it Yourself is Title
of Volume

It is a natural sequence that, among the many children and adults who have heard Dorothy Gordon in her Young People's Concert Hour entertainments, some would like information regarding the material used in her programs.

She decided the easiest way to answer all these inquiries was to compile a book. This is now before us bearing the title, Sing It Yourself, which was suggested by a line from one of the songs, “Frog Went A-courtin’.” It is in two sections. Songs from America are subdivided into Indian, colonial and plantation songs; the second part relates to songs from other lands, including the British Isles (of which there are quite a few), France, Germany, Norway and Russia.

The origin of each type of song is explained in the language that one uses in talking to children. This approach is one of the interesting features of the

Record Throng Hears Tosca

Production in Chicago
Has Notable Cast

CHICAGO, Jan. 22.—Not in the memory of this generation of box office managers at the Auditorium has there been a duplication of the demand for seats for a Saturday night performance of the Chicago Civic Opera Company such as occurred on Jan. 12, when, it is estimated, more than 2,000 persons were unable to gain admission.

It was the first performance of Tosca this season, and added to the lure of this was a cast which included Rosa Raisa, Vannia-Marcoux, Charles Hackett and Vittorio Trevisan. Moreover, the popular prices which prevail on Saturday nights further stimulated the bargain impulses that drew Chicago's opera-going public forth in an almost unprecedented volume.

A Thrilling Performance

As usual, the public sensed the extraordinary, for the performance was of the most thrilling sort. Mme. Raisa was in superb condition, the velvet lusciousness of her voice being constantly loosed in an outpouring of golden tone. And she managed the dramatic situations with greater finesse and skill than one remembers in any previous performance.

Mr. Hackett, too, was at the top of his powers. The flowing phrases of the Puccini music fit his voice perfectly. The Scarpia of Vanni-Marcoux is a dramatic tour de force. Vittorio Trevisan was the Sacristan, achieving a portrait that was quite incomparable.

SALZINGER SINGS WITH GERMAN COMPANY

Marcel Salzinger, Viennese baritone, who stepped from the opera stage of Europe to become director of the voice and operatic department of the Cleveland Institute of Music, joined the German Grand Opera Company upon its arrival in this country for a number of performances of the Ring, in New York, Philadelphia, Washington, Cleveland, Chicago and Milwaukee. Mr. Salzinger sang Kurvenal, in Tristan and Isolde, in New York, Jan. 14. He was also announced to appear as the Wanderer in Siegfried, Jan. 18, and again Jan. 19. After a hurried return to his duties at the Institute, Mr. Salzinger will rejoin the company in Philadelphia, singing the Wanderer role there on Jan. 30. On Feb. 7, he will go to Washington, singing again in Siegfried. He will be heard in his own city with the company in the Ring on Feb. 12, 14, 15 and 16, singing the Wanderer and Kurvenal. He will meet the company in the west for a performance of Siegfried in Chicago, Feb. 22, and will remain to sing there, Feb. 24. On Feb. 27 he will appear as the Wanderer in Milwaukee.

book. While the arrangements of the songs are simple, several being by her accompanist, Adele Holsten, the introduction to The Grasshopper and the Ant is not pianistic as presented. The foreign songs are in the original language with translations. The book (E. P. Dutton & Co., Inc.) has a highly decorative cover, is printed in large type and is profusely and artistically illustrated by Alida Conover. There is a foreword by George H. Gartlan.

GEORGE F. BAUER.



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Minneapolis Men See America First And Then, Cuba

MINNEAPOLIS, Jan. 22.—In response to general requests, symphonies by Beethoven and Brahms predominate in programs being given by the Minneapolis Symphony Orchestra on its eighteenth annual mid-winter tour. This trip is spoken of by Arthur J. Gaines, the orchestra's manager, as the longest in the organization's history. It is also, in some respects, the most important in view of a visit to Havana, which will mark the orchestra's first excursion beyond the United States.

The entire orchestra of eighty-five, under the leadership of Henri Verbrugghen, participates in this tour, which opened in Orchestra Hall, Chicago, Sunday afternoon, Jan. 13.

Cities to be Visited

The following dates have been listed for concerts: Jan. 14, Freeport, Ill.; Jan. 15, Iowa City, Iowa; Jan. 16, Quincy, Ill.; Jan. 17, Little Rock, Ark.; Jan. 18, El Dorado, Ark.; Jan. 19, *Alexandria, La.; Jan. 21-22, New Orleans, La.; Jan. 23, *Mobile, Ala.; Jan. 24, *Pensacola, Fla.; Jan. 25, *Tallahassee, Fla.; Jan. 26, *Daytona Beach, Fla.; Jan. 28, Palm Beach, Fla.; Jan. 29, *Miami, Fla.; Jan. 31 and Feb. 2, *Havana, Cuba.

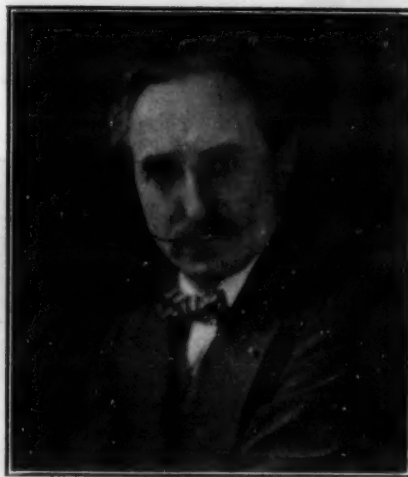
Also: Feb. 4, Palm Beach, Fla.; *Gainesville, Fla. (afternoon); Feb. 5, Jacksonville, Fla. (evening); Feb. 6, Atlanta, Ga.; Feb. 7, *Tuscaloosa, Ala.;

Feb. 8, Nashville, Tenn.; Feb. 9, *Bowling Green, Ky.; Feb. 10, Louisville, Ky.; Feb. 11, Indianapolis, Ind.; Feb. 12, Bloomington, Ind.; Feb. 13, Lexington, Ky.; Feb. 14, Cincinnati, Ohio; Feb. 15-16, Pittsburgh, Pa.; Feb. 17, Toledo, Ohio; Feb. 18, Racine, Wis. Asterisks show which cities will hear the orchestra for the first time.

The two concerts at Havana will be under the auspices of the Sociedad Pro Arte Musical, and will be given in the Auditorium of the new clubhouse recently completed by this society. The orchestra will embark at Miami on Wednesday afternoon, Jan. 30, and for many of the members this will constitute their first experience of ocean travel.

Three concerts will be given in New Orleans under the auspices of the Philharmonic Society which presents the orchestra for the sixth consecutive year, though there were other appearances in previous years. The same holds true in Pittsburgh, where the Orchestral Association sponsors the concerts. Other orchestras appearing in Pittsburgh this season under the same management are those of Boston, New York, Chicago and Cleveland.

The orchestra travels in its own private train of three standard Pullman cars, dining and baggage car. It is sig-



HENRI VERBRUGGHEN
Conductor of the Minneapolis
Symphony.

nificant of the musicians' popularity that the same porters and conductors who have accompanied the party for several years will again be in charge of the sleepers.

The entire tour was booked by Mr. Gaines who is in personal charge the entire time. His experiences while making the rounds of the cities to be visited filled him with enthusiasm as to the reception anticipated everywhere, an enthusiasm shared by Mr. Verbrugghen when informed of the class of programs requested.

Following the last concert at Racine, Wis., Feb. 18, the orchestra arrives in Minneapolis the following morning and resumes its regular concert on Friday of the same week. On this occasion Jascha Heifetz will make his first appearance with the organization, playing a new violin concerto by Castelnuovo-Tedesco.

Says Good-Bye to Detroit

Goossens Makes Final Appearance of Season

DETROIT, Jan. 22.—Eugene Goossens bade a temporary farewell to Detroit as guest conductor of the Detroit Symphony Orchestra at the Sunday afternoon concert on Jan. 6. Constituting his program were the following compositions: Overture, La Baruffe Chiozzotte, Sinigaglia; the slow movement from Hanson's Nordic Symphony; Sibelius' Finlandia; the Forest Murmurs from Siegfried, and numbers by Tchaikovsky, Saint-Saens and Berlioz.

A Symphony by Kolar

Victor Kolar conducted a performance of his Symphony in D at the ninth pair of symphony concerts on Jan. 10 and 11. Other orchestral numbers were Mendelssohn's Fingal's Cave, and The Sirens by Gliere. Louis Graveure was the tenor soloist, singing an aria from La Boheme and Lehmann's Ah, Moon of my Delight.

The third program of the young peoples' series was presented in Orchestra Hall on Saturday morning, Jan. 12. The program was, as usual, in the form of a travelogue, covering Finland and Spain. Edith Rhetts, educational director of the Detroit Symphony Society, explained the stereotypical slides. The orchestra played Sibelius' The Swan of Tuonela, and Finlandia. Finland was also represented by Jarnefelt, whose Praeludium and Berceuse were played. Three Spanish Dances by Granados, orchestrated by Grignon, were used to illustrate the music of Spain.

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Faery Fancies in Olde London

*The Grotesqueries of Gorno's
Marionettes Thrill an
Otherwise Bored Public*

By Leigh
Henry

LONDON, Jan. 8.—With the curious tendency which makes many English people shun all music but that of the "all together" chorus in public festivities, the Christmas season has been strangely devoid of musical events. Even the mixed blessing of carol singing has decreased perceptibly, probably because some well intentioned preachers of civic culture will insist on telling everyone, in the Press and otherwise, that the tunes, or the words, or the titles, or all three, customarily used by the people are really not authentic and sometimes to boost new editions of carols recently published!

A Charming Cinderella

The old Perrault fairy tale, in more or less adequate versions, furnishes the theme of several Christmas productions in London; but only in one can one feel the perpetuation of the glamor of fairyland and the stately and picturesque fantasy of the original *conte feerique*. This is the marionette comic opera, *Cinderella*, with Massenet's music, which the famous Piccole Maschere (Little Masks) directed by the Gorno family—father and son—are presenting in the Little Theatre.

Here the atmosphere of fairy fantasy pervades the glamorous pictures, in none more so than in the scene, at once whimsical and wistful, between Prince Charming and Cinderella before the fairy tree, as dreamed by Cinderella after the ball. Here, indeed, is Dreamland materialized.

Throughout, also, ripples that elusive laughter which links the kingdom of childhood with the realm of faery. The deliciously grotesque and obviously kindly gnomes who jump for joy with the agility of a Nijinsky when the Fairy Godmother creates her marvels for the forsaken Cinderella; the lovable and impish little page who tries on the famous slipper; the pompously vulgar Stepmother and the affectedly vain Sisters; all these convey the naive comedy and caricature of human foibles which one finds so delightful in the tricks of the fairies themselves.

The Diaghileff of the Dolls

Ottorino Gorno, the chief of this wonderful company, is the Diaghileff of the dolls. For him nothing is so delightful as contriving new ways in which to enable the *burattini* to create marvels of fantastic ballet. For Gorno the marionettes seem truly living—as media for both mirth and mystery. He shares what one would imagine to be their sense of fairy humor. None so delights in the whimsicalities of their movements; none has a larger store of delightful stories concerning the *fantoccini*, and those masters of drama and music who have created masterpieces for them, many of whom have been his close associates in his long career. Above all, he believes in the essential association of the marionettes with music. His programs are almost

as notable for the musical items, even in the interludes, as for the manipulation which they present.

Gorno's choice of Massenet's *Cinderella* as a Christmas offering to London is notable, because it not only divests that charming tale of many popular banalities, but also invests the theme with something of that exquisiteness of mood, tenderness and beauty, which Perrault himself so clearly apprehended and which Massenet's music finely expresses.

The work is happy in the singers who interpret the marionettes vocal expression behind the scenes. Minna Woodhead has a truly fairy voice, something which hovers above the concert voice as does a reflection over a sunlit pool. The other singers, Janet Hemsley, Marie Morgan, Edith Delaney, John Patterson, and E. Warburton, all show us that opera does not necessarily depend on the big names or the headline personalities for exquisite interpretation.

Concerts for Children

The children have their especial place in London's concert life, with the series

London has more or less picked up its ears and taken notice of the marionettes of the Gorno family, which are cavorting about at the Little Theatre. The Piccole Maschere first invaded Britain in 1927, and their little ways won them the hearts of the staid Englishmen. Above and at the right the marionettes are caught in their capers.



of children's concerts sponsored by Robert Mayer at the Westminster Central Hall. These are conducted by Malcolm Sargent, whose addresses are, however, less spontaneously in accord with the real child spirit than is the average performance. Here, again, grown-ups can only enter if accompanied by a child. This week's program presented the complete London Symphony of Haydn, appropriate in title and in naive type. The Apprentice's Dance from *The Mastersingers* was also well in keeping with the generally boisterous mood of the season and went with a fine swing, to which the real climax was an outburst of shrill applause at its conclusion.

New Symphony Orchestra

The New Symphony, which has been deprived of the familiar figure of Sir Landon Ronald at the baton desk owing to ill health, was again headed by Malcolm Sargent at this week's Palladium concert. The obvious idea of the program scheme was to emulate the cheerful traditions of Yuletide. I know few more fullbloodedly happy things than

Smetana's *Bartered Bride* overture. Alongside this, what better convivial spirit than Chabrier, with his *Fete Polonoise*, though his *Marche Joyeuse* is a better favorite of mine. If we again lost sight of the children's part in the merry season, then Mendelssohn's *Midsummer Night's Dream* Scherzo reminded us exquisitely. Even that most pompous form, the concerto, turned to the lyrical Grieg, the piano soloist being Prince George Chavchavadze, who realized its fluid charm admirably.

The outstanding feature of Jan Smetzerlin's brilliant piano recital in Wigmore

Hall was the first London performance of Karol Szymanovsky's third Sonata, Op. 36. An exacting test of pianism, both from the subtle and the strenuous angles, this is one of the finest works to date by the Polish composer. It has a determined independence from all current vogues; nevertheless, it is essentially music of our own times, though informed by an intimate conception of classic form. Its logic never over-rides its loveliness. The final movement, schemed within the none too flexible fugue form—from the expressive and poetic point of view—is full of sheer lyric beauty. Added to this there is what one can only term an aura of tonal device superimposed on the fugue form in harmonic color, ethereal and lovely at times to a point of poignancy. Nor does the strict form shackle the composer; he realizes that even the old medium must nowadays achieve the subtlety, in an expressive sense, of modern psychology.

A Sonata by Dieren

Disappointment awaited those who the British Broadcasting Corporation's went to the Arts Theatre Club to hear contemporary chamber music concert. Claire Croiza, supreme artist in French song, was absent owing to illness; but disappointment did not end there. In place of the works by Roussel, Poulenc, and Honegger announced, we heard a *recondite* Quartet by Bernard van Dieren, who has strangely naturalized himself among British musicians, yet stands wholly outside any British development. His Quartet is a work teeming with musicianly paper ideas, but which is wholly uncontrolled in form and often prosaically dull. Excellently played by the International String Quartet, it wholly failed to convince one of real originality.

Alongside this, we had the now very stale modal mannerisms of Vaughan Williams' *Fantasy Quinette*, of which the best is Ravel and the worst typical of the English folk cult. Raymond Jeremy joined the players in this work. Eduard Steuermann, pianist, played six *Elegies* of Busoni and the *Five Piano Pieces* of Schönberg. The Busoni works suffer, like all of a certain Central European school, by the composer's impulse to tumble out too many ideas simultaneously. The Schönberg pieces do not stand the test of time.

GIVE HOLIDAY LIST

SAN JOSE, Cal.—The faculty of the State Teachers' College was host at an exceptionally fine Christmas musical given in the St. Claire Hotel. Easton Kent, tenor, and Virginia Griffiths, soprano, were assisted by Maurice Michaels as accompanist.



Arthur Johnson
TENOR

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- HOME**
by Sydney Dalton. High, med.... .50
- HILLS OF HOME**
by Oscar J. Fox. High, med. high, med. low.... .50
- LEEZIE LINDSAY**
by FFritz Kreisler. High, low.... .60
- NIGHT IN A PRAIRIE TOWN**
by A. Buzzi-Pescia. High, low
- OLD REFRAIN**
by Fritz Kreisler. High, low.... .60
- RAPTURE**
by Charles Wakefield Cadman. High, low.... .50
- WHEN MY FANCY'S RUNNING HIGH**
by George P. Hulton. High, low.... .50
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by Balmbridge Crist. High, med., med. low, low.... .50

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Gotham's Important Music

(Continued from page 11)

most taxing, Mme Gadski plainly withheld too little. When the time came for the long, sustained love-music of the second act she still sang with the glorious style that was the evening's sole reminder of Bayreuth, but will-power could not make the tired voice reach up to the notes Wagner had written.

On the whole, the singing and the playing of the other participants, with the exception of Mr. Braun's Marke, was less distinguished. Sonia Sharnova, substituting on the shortest notice in the role of Brangaene, and singing the role in the theatre for the first time, displayed a voice of great beauty and an intelligent and not immature style. There was no hint, either musical or histrionic, that this was a debut. Mr. Zilken's Tristan and Mr. Kius's Kurwenal were not inadequate.

The orchestra only occasionally gave signs that it had been recruited for the occasion and not too long rehearsed. It is regrettable that the solo viola player, a prominent member of Wagner's orchestra, should have been so flagrantly incompetent. Mr. Knoch has trained it well, as far as balance and unity are concerned. On the interpretative side he is much less estimable. The Prelude almost turned its face to the wall more than once. Like all well routined German conductors, he knows his metier; with his art he is on less good terms.

A. M.

Frank Sheridan Plays

FRANK SHERIDAN, pianist, gave a recital on Monday evening, Jan. 14, at Carnegie Hall. He began with an Organ Choral-Prelude and a first piano performance of a Prelude in E Major of Bach, the last arranged by Leopold Mannes. Both selections were played with admirable clarity and restraint. Next followed the Sonata, Op. 90, of Beethoven. The artist showed fine appreciation here. In fact, it is difficult to talk about Mr. Sheridan's artistry without the profuse use of superlatives. His remarkable arpeggios in Cesar Franck's Prelude, Choral and Fugue alone were worth braving the chill regions of 57th Street on one of the most arctic evenings of our season.

The silver cadences of Ravel's *Jeux d'Eau* were so delicately executed that the fountain was practically visible. Impeccable technic was displayed in Rachmaninoff's G Sharp Minor Pre-

lude, and especially Leschetizky's Octave Intermezzo which received an enthusiastic encore. Then came a Scriabin Poeme and a Prelude of Abram Chasins, dedicated to Mr. Sheridan. *Kunstlerleben* (Strauss - Godowsky) completed the printed program.

A. F.

The Friends Again

IF Artur Bodanzky was intent on proving that the Friends of Music could cope successfully with the little known music in the lighter fields, in the Sunday afternoon concert of Jan. 13, he was amply borne out by the excellent chorus that Mr. Wohlbe has trained. The light dexterity and the rhythmic dash of music like the choral version of the Strauss Waltzes celebrating Wine, Woman and Song, is something that one would have imagined beyond the possibilities of any but a Viennese chorus. But singers



Abram Chasins, composer and pianist, who appeared as soloist with the Philadelphia Orchestra in Philadelphia, on Jan. 18, giving the premiere of his first piano concerto. Mr. Chasins is head of the division of Supplementary Piano at the Curtis Institute.

from the city of waltzes and cream-puffs could hardly have done more ample justice to this altogether delightful work. Not least striking of their virtues was an incisiveness, a clarity and a fidelity in diction which few choruses can boast in a foreign language.

For his other offerings Mr. Bodanzky had chosen a Serenade of Mozart for four small orchestras placed on the stage, behind the stage and in the balcony. The music is not of unusual significance, but the effect of this triple echoing of the cadences was unique and pleasantly antique. The comparatively unfamiliar overture to Mendelssohn's *Heimkehr aus der Fremde* opened the program, and Felix Salmond played Bloch's compelling Schelomo rhapsody for cello and orchestra.

Thus do the Friends of Music continue in their too unusually worthy efforts, and with too unusual success. Mr. Bodanzky was, as always, the brilliant, intelligent, devoted and self-effacing conductor.

A. M.

Menglberg's Farewell

WILLEM MENGELBERG'S farewell to New York for this season

was celebrated with the Philharmonic-Symphony Orchestra in Carnegie Hall at the pair of concerts given on Jan. 17 and 18. There were the usual demonstrations of affectionate regard all around, and there was a program of Bach and Strauss. The former was represented by his Second Suite, in B minor, and the Concerto for two violins in D minor, and the latter by Ein Heldenleben.

The orchestra has played better than it did in the Suite, which was conducted by Mr. Mengelberg from a harpsichord; we have heard performances that were smoother, yet, remembering the beauty of the music and a certain zest felt in its presentation, it were ungracious to complain. Scipione Guidi and Hans Lange were soloists in the Concerto, each playing with obvious sincerity, if not with a perfect balance of tone.

The Philharmonic-Symphony concert which Mr. Mengelberg conducted in the Metropolitan Opera House the previous Sunday afternoon gave undiluted pleasure—at least, in so far as interpretation was concerned. One may tire of Liszt's Les Preludes and of Ein Heldenleben, but one must acknowledge that Mr. Mengelberg's readings of these works touched the heights of human perfection. And, to put one in the most receptive frame of mind, there stood, at the door of the program, the completely benign Sinfonia in B flat of Johann Christian Bach, as arranged by Fritz Stein.

P. K.

Kedroff Quartet

SUBSTANTIATING an impression of excellence occasioned by this last season's appearances here, the Kedroff quartet assisted by Maria Safonoff, pianist, bowed to a Town Hall audience Wednesday evening, Jan. 9.

With a personnel inclusive of I. K. Denisoff, T. F. Kasakoff, N. N. Kedroff, and C. N. Kedroff, this worthy group ran the gamut of well known Russian composers with additional folk song arrangements of N. Kedroff and Moussorgsky.

From a view point of technical accuracy there was ever apparent a commendable oneness. As in a majority of vocal ensembles a degree of success was dependent much more upon this same cooperation than the sheer tonal merit of the individual. So with the Kedroff organization the separate organs and methods of production leave much to be desired. This incidental observation, however, is perhaps out-ruled by the ulterior result in the finished musical performance.

It was difficult to rout an impression that the subject matter at this recital was of a colorless character. This notion was by no means effaced by the contributions of Miss Saffonoff, the pianist. Technical adequacy and a good tone did not lessen the severity of Moussorgsky's Pictures at an Exhibition and neither did a group of Scriabin, which she later essayed, at all mitigate an atmosphere of dryness.

J. M. D.

Swastika Quartet

THE prevailing influenza caught Henry Temianka, announced for a violin recital in the Town Hall, Wednesday evening, Jan. 16, in its grip, and the Swastika Quartet, also from the Curtis Institute in Philadelphia, provided the evening's entertainment in his stead. The members of this debutant quartet are Gama Gilbert, Benjamin Sharlip, Sheppard Sharlip and Orlando Cole. Their playing is agreeable to the ear, well unified in intent as in execution, enthusiastic and well balanced. They gave sympathetic performances of the Beethoven Quartet in F minor, Op. 95, and the Chausson Concerto in D minor for violin, piano and string quartet. In the latter they were assisted by Jeanne Behrend, pianist, and Iso Breselli, violinist.

P. A.

(Continued on page 30)



SELECTED BROADCASTS

*The Social Caste System Invades Radio
A New Species, the Guest
Announcer*

Reviewed by David Sandow



IT is significant, and from a musical standpoint, saddening, that the majority of the new commercial features have adopted broadcasts moulded on light and "popular" lines. The new sponsored program leans toward broadcasts of the pedal stimulating and musical comedy vintage. Good music, it is our pathetic duty to report, has been given the sponsor's cold shoulder. The classical hours are to be found mainly among the sustaining features.

Now, practically every sustaining feature is considered a potential commercial broadcast. And while I am not prepared (nor is this the place) to say just which of these the broadcasters would "sell," it is safe to assume that the majority are on the block. There is cause for weeping, therefore, that such meritorious musical features of the GBS and NBC as the United Symphony Orchestra, the Music Room, the United Choral Singers, the Works of Great Composers period, Milady's Musicians, the Continentals and both the light and grand opera companies have been passed by.

From the foregoing it should not be difficult to decide upon whose shoulders rests the responsibility for this radio how-de-do. Yet, on second thought, it may all be for the best; the sustaining features as they are today are not burdened with good will gestures and, with a few commercial hours, constitute radio's best musical series.

PERHAPS it won't be long now before an advertisement appears blazoning that "the Claritone is the official radio of the Metropolitan Opera Company."

THOUGH it took Jonny to introduce radio to Metropolitan devotees, the dulcet strains of the loudspeaker have bounded ere this within its ancient halls. And it may be said that performances of the Metropolitan Opera Company have literally been broadcast. But lest this arouse false hopes, let me hasten to add that all this has taken place within its portals. In order that certain officials may at all times maintain liaison with the stage, loudspeakers have been installed in their sanctums. Thus, Mr. Gatti, or Mr. Guard by simply cocking an ear may ascertain if Siegfried's horse in *Götterdämmerung* is behaving as all good operatic equines should, or whether the donkey in the *Carmen* smuggler's scene is correctly following stage directions.

ENTER the guest radio announcer! Certain of the oral profession having announced retirement or transfer to other ports may still be found at the old stands officiating under this imposing appellation. Wonder what constitutes a guest announcer . . . and why?

THE Curtis Institute of Music recently embarked upon a series of broadcasts which will present sundry of its artist pupils and instrumental ensemble in concerts of symphonic proportions. Music lovers within range of the Columbia Broadcasting System should enjoy these broadcasts if the initial one be any criterion.

CONTINUITY, according to my good friend Mr. Webster, stands for cohesion; connection. . . . But in some broadcasts it may mean anything else. As perfect examples of the latter permit me to submit the following choice specimens plucked from a feature which tactfully shall be nameless. A number is to be introduced; comes from the loudspeaker, "Major Doublemint, command the players to perform," and later "Our Royal Monarch, King Spear-

FOR those desiring a diversified evening program, the schedule for Thursday, January 31, is suggested.

mint requests . . . still further on, "Princess Juicy-fruit will sing. . . ." And all this with just the right military tone and regal accent. One can almost see King Spearmint trip over his sword as he retreats from the microphone to make room for the princess. Perhaps there's a reason for it all—yet the feature falls too late for the bedtime story hour.

WITH its broadcast of a portion of *Aida*, the Balkite series of Chicago Civic Opera Company presentations came to a regretful close. Affording, as it did, opportunities to hear the mid-western troupe in action, not to mention the imposing roster of art-

ists who took part, the Balkite Hour stands as one of the outstanding series of the winter. And perhaps no greater tribute can be paid the sponsors than to say that they kept self-exploitation as insignificant as the artistic phase of the series was great.

MARGUERITE D'ALVAREZ, Peruvian contralto, and Feodor Chaliapin, Russian bass, are slated soon to appear in sound pictures, according to unconfirmed advices in Sound Waves, a "talkie" periodical. Mme. D'Alvarez, if one may credit the report, will do a series of operatic subjects in costume for a British producing company. Which again raises the question as to how long before opera will be forthcoming in this new medium. While presentations of artists whom we have heard in sound pictures are still far from perfect, they have been at least acceptable. Is the delay due to the difficulty in finding singers who can act and still screen well?

Buffalo Musicians Play on Wagner's Piano

BUFFALO, Jan. 23.—Hundreds of musicians played on the piano that once belonged to Richard Wagner when it was exhibited at a lecture and concert in the auditorium of the Buffalo Museum of Natural Science, Jan. 14. The instrument is being taken on tour of the country. Frank N. Farrar, local music authority, delivered a lecture on Wagner's life and music; and Philip Gordon, pianist, was the first to play on the piano, offering transcriptions of excerpts from *Tannhäuser* and *Parsifal*. F. B.

McCormack is Not for Senate

Manager Denies Report of Concert Retirement

D. F. McSweeney, manager for John McCormack, has issued an emphatic denial of the statement which appeared recently in one of the New York daily papers to the effect that Mr. McCormack contemplates leaving the concert stage for the Irish Senate forum. Mr. McCormack himself issued a similar denial on his arrival here in October but only one evening newspaper published it.

"John McCormack is an American citizen and has no idea of relinquishing his citizenship," Mr. McSweeney further declared. "Consequently, he would not be eligible for any public office in Ireland or elsewhere, outside of America. Naturally he will always take a healthy interest in anything affecting his native country, but more particularly in her artistic progress."

Returns to America

The famous tenor is due to return to America the last week in March and will remain here until May 10. During his stay he will give about a dozen concerts. His first concert will be given in Carnegie Hall, New York, on Sunday night, April 7. He will be in America during the entire season of 1929-1930, and will make his usual extensive coast-to-coast concert tour.

Referring to the story that Mr. McCormack intended to retire at the age of fifty, Mr. McSweeney insisted that this was only half true. "What Mr. McCormack meant to convey was that he would cut out the long tours which kept him on the road for four or five months at a time when he had reached the half century mark. The number of concerts will gradually be reduced and probably only the larger centers visited." Mr. McSweeney said.

Touring in Britain

Mr. McCormack is at present touring the British Isles, taking part in what is known as the Jubilee Series of Celebrity Concerts. He opened in Glasgow and, according to a cablegram received from Lionel Powell, sang before the largest audience ever gathered in St. Andrew's Hall. He is booked to give two concerts in Albert Hall, London, before returning to America.

THE TURN OF THE DIAL

Saturday, January 26

¶ The New York Philharmonic-Symphony Orchestra's children's concert. Ernest Schelling, conductor and lecturer. WOR; 11 a.m.

Sunday, January 27

¶ Mozart program. William Royal, tenor; Genia Zielinska, soprano; Arcadie Birkenholz, violinist, and orchestra in National Artists' Concert. NBC System; 1 p.m.

¶ Roxy Symphony Orchestra in concert program. NBC System; 2 p.m.

¶ Wagner program by New York Philharmonic-Symphony Orchestra. Richard Crooks and Florence Austral, soloists; Fritz Reiner, conductor. WOR; 3 p.m.

¶ Liadoff, Bruch, Liszt and Delibes, composers in United Symphony Orchestra's program. CBS; 3 p.m.

¶ Reginald Werrenrath in program of Kipling song. NBC System; 7 p.m.

¶ Mary Lewis, Metropolitan Opera soprano, and Beatrice Harrison, cellist, in Atwater Kent Hour. NBC System; 9:15 p.m.

Monday, January 28

¶ American Orchestral Society. John Powell, piano soloist. Program includes Franck's symphony, Weber's *Der Freischütz* overture and Powell's *Negro Rhapsody*. WOR; 3 p.m.

¶ The Music Room, string quartet and vocal soloists. CBS; 8 p.m.

¶ John Charles Thomas in Vitaphone Jubilee Hour. CBS; 9:30 p.m.

¶ Gilbert and Sullivan's *Patience* by the United Light Opera Company. CBS; 10 p.m.

¶ *La Traviata* by the National Grand Opera Company. Cesare Soderò, conductor. NBC System; 11 p.m.

Tuesday, January 29

¶ John Rhys Thomas, tenor in recital. WOR; 6 p.m.

¶ Cincinnati Symphony Orchestra. WLW; 8 p.m.

¶ Genia Fonarova, soprano, and string orchestra in French program. NBC System; 8 p.m.

¶ Curtis Institute of Music program. Agnes Davis, soprano; Joseph Levine, pianist, and Swastika String Quartet. Schumann, Brahms, Verdi and Griffes. CBS; 10 p.m.

Wednesday, January 30

¶ Gershwin's *American* in Paris in La Touraine Tableaux Gershwin night. NBC System; 7:30 p.m.

¶ Verdi in Milan, a dramatization in Musical Episodes period. CBS; 8 p.m.

¶ Hadley, Dvorak, Mendelssohn and Mozart numbers in An Intimate Musicale. NBC System; 8:30 p.m.

¶ Excerpts from *La Traviata*, Mignon, *L'Infant Prodiges*, Lakme and *Rienzi* by The Continentals. NBC System; 10 p.m.

¶ Kolster Symphony Orchestra in concert program. CBS; 10 p.m.

Thursday, January 31

¶ *Der Freischütz* by the United Opera Company. CBS; 8 p.m.

¶ Bach program in Milady's Musicians period. NBC System; 9 p.m.

¶ Sonora Hour program. CBS; 9:30 p.m.

¶ Robert Braine, pianist, soloist with Bamberger Little Symphony Orchestra. Mendelssohn, Wagner and Tchaikovsky. WOR; 10 p.m.

Friday, February 1

¶ Walter Damrosch's RCA Educational Hour. First half, "Flute and Clarinet," Tchaikovsky, Gluck and Liszt; second half, "Percussion; Kettledrums and Military Drum," Berlioz, Herbert and Schubert. NBC System; 11 a.m.

¶ The Sittig Trio in chamber music program. WOR; 7:30 p.m.

¶ Slumber Music Hour. Schubert, Borodin, Offenbach and other composers. NBC System; 11 p.m.

Saturday, February 2

¶ Ariom Male Chorus. WOR; 4:30 p.m.

¶ Joseph LeMaire's Metropolitan Ensemble in concert program. WOR; 6:30 p.m.

¶ Edwin Franko Goldman and his band. NBC System; 8 p.m.

¶ National Orchestra, Walter Damrosch, conductor. Beethoven's Sixth symphony (*Pastoral*), first and second movements; Massenet's *Scenes Picturées*; excerpts from *Die Meistersinger* and Haydn's *Theme and Variations*. NBC System; 8 p.m.

¶ Verdi, Chaminade and Kreisler in organ program by Lew White. NBC System; 9 p.m.



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Concert and Opera in Philadelphia

Beethoven, Wagner and Verdi Are
Week's Triumvirate

By H. T. Craven

PHILADELPHIA, Jan. 23.—Ossip Gabrilowitsch executed one of the major plans of his guest season here in a production of Beethoven's Ninth Symphony offered to Philadelphia Orchestra patrons at Friday afternoon and Saturday night concerts. The performance gave evidence of diligent and resourceful study and preparation. Although the reading at times seemed wanting in a certain fire and, as so often with Mr. Gabrilowitsch, evinced sound musicianship without much emotional glow or profound interpretive values, the technical achievement was of an exceedingly high order.

The vocal finale had a thrilling effect. The ensembles were brilliantly sung by the Mendelssohn Club, of which Carey is director. Jeannette Vreeland, Nevada Van der Veer, Richard Crooks, and Fred Platten were soloists.

By way of contrast the program opened with the light and graceful First Symphony of Beethoven, looking back to Mozart and Haydn whereas the Ninth made its unflinching impression as the portal of modern music.

Operatic proceedings acquired a rather old fashioned routine aspect when the Metropolitan Company brought over Tannhauser, Tuesday night's bill in the Academy of Music,

and the Philadelphia Company submitted the Trovatore on Thursday.

The Wagnerian work received a somewhat uneven production, with Maria Jeritz a effective and melodious Elisabeth, Walther Kirchoff an unimpressive and far from romantic minstrel-swain; and Friedrich Schorr so artistically forceful a Wolfram that this negative role was all but moved out of focus. Mr. Schorr was in superb voice, but the role is really not big enough for his high gifts as both actor and singer. Richard Mayr was a so-so Langrave and Louise Lerch a charming Shepherd. Minor roles were entrusted to Max Altglass, Arnold Gabor, Max Bloch and James Wolfe. Artur Bodanzky conducted rather spiritlessly until the last act, when he rose to the opportunities provided by the finest music of this opera.

Escaping Pitfalls

The Trovatore of the Philadelphia Grand Opera escaped the pitfalls capriciously prepared for it by the illness of William C. Hammer, general manager, and the indisposition of Kathryn Ross, originally billed for Leonora. Fortunately the eleventh hour emergency calls won a hearing from Frances Peralta, formerly of the Metropolitan, who stepped into the soprano role with apparent ease and gave an extremely satisfactory performance. As Azucena, Mme. Charles Cahier gave the best of her vocal exhibitions thus far with this organization, and there was a convincing Di Luna, lyrically and dramatically, in Giovanni Martino-Rossi. John Dwight Sample, tallest of tenors, made a formidable-looking Manrico and sang sometimes with resonance and clarity, but too often with that peculiar throatiness which offsets the effect of his good natural endowment.

The chorus played a rousing share in a production which rightly accented the vigor of the melodramatic work. Artur Rodzinski conducted with familiar effectiveness.

Goossens Gives Russian List

Hayes and Schmitz Also
Heard in Rochester

ROCHESTER, N. Y., Jan. 23.—The Rochester Philharmonic Orchestra, Eugene Goossens, conductor, played a Russian program at its fifth matinee in the Eastman Theatre on Jan. 11. Tchaikovsky's Symphony, No. 4, was given a superb reading. Other numbers were the overture to and the march from Rimsky-Korsakoff's Le Coq d'Or, Rachmaninoff's The Island of the Dead, Scriabin's Reveria, Stravinsky's Fireworks, and the March of the Sardar from Caucasian Sketches by Ippolitoff-Ivanoff. The audience was large and very cordial.

Many Hear Hayes

Roland Hayes, tenor, was heard on Jan. 11 in the Eastman Theatre, before a capacity audience. The stage was filled with enthusiasts and there were many standees. Mr. Hayes was admirably accompanied by Percival Parham.

In the Monday evening series of chamber music concerts, E. Robert Schmitz gave a delightful piano recital in Kilbourn Hall on Jan. 7. Mr. Schmitz' only previous appearance in Rochester was in the course of the war when he played in the old Corinthian Theatre under the auspices of a French group. It was a privilege to hear him again. His program was as discriminating as it was interesting.

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Baldwin to Sponsor Hour

First Program Will Be Given Feb. 3

"At the Baldwin," a new hour sponsored by the Baldwin Piano Company and demonstrating the possibilities of the piano in the home, will be inaugurated on Sunday evening, Feb. 3, over Station WJZ and the basic blue network, and will be continued every Sunday thereafter from 7:30 to 8 p.m., eastern standard time. This hour will feature great musicians who use the Baldwin.

The opening program will bring Maria Carreras, distinguished Italian pianist, and Sascha Jacobsen, one of the leaders of the younger generation of violinists. The Baldwin Singers, a male quartet which will be heard on each Baldwin hour, will also be introduced on this occasion.

For the following Sunday, Feb. 10, Cyrena Van Gordon, contralto of the Chicago Civic Opera Company, is scheduled. One of the most popular and significant pianists of today, Walter Gieseking, will be heard on Feb. 17. On Feb. 24 Richard Buhlig, another well known pianist, will play.

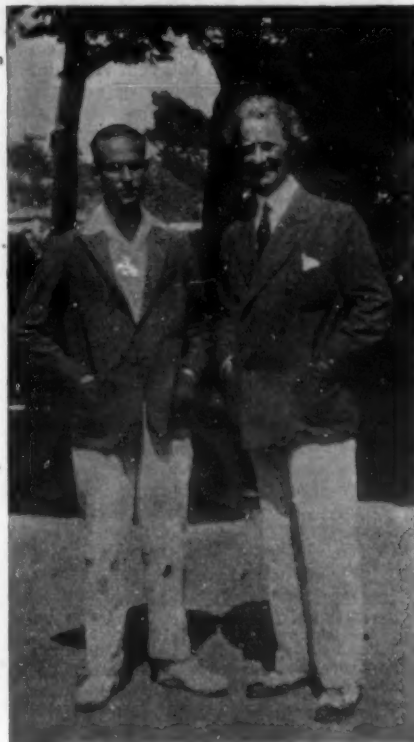
Many European Tours

Maria Carreras, one of the attractions of the inaugural Baldwin hour, is an artist who has won wide recognition. She has toured Germany, Russia, France, Spain, Italy, England, Scandinavia, Portugal (where she has played in 250 cities), South America, and America. A few of the celebrated conductors under whose baton she has appeared are Colonne, Landon Ronald, Oscar Fried, Molinari, Marinuzzi, Schneevoigt, and Sgambati.

Sascha Jacobsen is a Russian by birth, a pupil of Leopold Auer and Franz Kneisel, and a prominent violinist of today. Now in his eleventh year before the American public, his enviable reputation is based on solid achievement.

Each of the Baldwin Singers—Victor Edmunds, first tenor; George Raselt, second tenor; Erwyn Mutch, baritone, and James Davies, basso—has won success as a solo artist. The ensemble work of this group is admirable.

Comes Here to Study



Giorgio Wenner (left) has arrived in New York to spend the winter studying singing with Yeatman Griffith. The young tenor studied with Mr. Griffith in Italy last summer. The photograph shows them in the grounds of Sig. Wenner's villa at Capri.

HOLD BOWL AUDITIONS

LOS ANGELES.—Auditions for resident artists to appear with the Hollywood Bowl orchestra next summer have begun in Baldwin Hall. Soprano applicants number thirty-four; there are nine tenors, seven baritones, two basses, a dozen contraltos and many pianists and string players. The auditions, with Mrs. J. Boyce-Smith as chairman, continues weekly until all applicants have been heard.

Smallens Will Conduct Stokowski Forces

PHILADELPHIA, Jan. 22.—Alexander Smallens, who has been musical director of the Philadelphia Civic Opera Company since its formation six years ago, has been invited by Leopold Stokowski to conduct three subscription concerts of the Philadelphia Orchestra in the Academy of Music on Feb. 15, 16 and 18, with Albert Spalding, violinist, as soloist.

Women's Club Reaps Success

Anna Graham Harris Leads Choral Forces

The Women's Choral Club of Hackensack, N. J., gave a commendable concert under the direction of Anna Graham Harris in the State Street Auditorium on Jan. 9.

Assisting artists were Allan Jones, tenor, and Julian Kahn, cellist, probably chosen for their suitability in performing the solos in *Before the Dawn*, W. Franke Harling's Persian cantata. Already well known as a chorus for men, this work was thus given its premiere in an arrangement for women's voices. The score seemed even more effective in this presentation than in its original form, due no doubt to the greater contrast between the timbre of the solo parts and that of the chorus.

The Women's Choral Club had prepared this difficult music splendidly and gave a remarkably creditable performance of it. The organization's attack is precise, its pitch true, and its balance excellent, a remarkable achievement because of the preponderance of sopranos in the chorus.

The program, an ambitious one, including several difficult and meritorious choral works, also gave opportunity to Mr. Jones and Mr. Kahn to appear in solo groups with Everett Tutchings, whose musicianly accompaniments contributed much to the success of everyone. Each in his turn, and together in the cantata, the soloists performed artistically.

Choir Invited by Norway

St. Olaf Singers Will Make Pilgrimage

It is announced by the News Bureau of the National Lutheran Council that the St. Olaf Lutheran Choir of Northfield, Minn., has been invited to make a pilgrimage to Norway in the summer of 1930 to participate in the celebration at Trondhjem of the 900th anniversary of the establishment of Christianity in that country.

The program for the celebration will center about the re-dedication of the Lutheran Cathedral at Trondhjem, which for seventy years has been in course of restoration and reconstruction. The Trondhjem Cathedral is the finest and most imposing in Norway and was begun centuries ago as a monument to St. Olaf, Norway's first Christian king, the anniversary of whose death is observed on July 29 each year.

Battlefield Festivities

Special festivities will also take place on the battlefield at Stiklestad near Trondhjem, where King Olaf was mortally wounded in victorious battle.

Urged by the Norwegian Lutheran Church of America to accept the invitation, St. Olaf College has granted permission for the sixty young men and women students in the choir to make the trip. P. G. Schmidt, business manager, and the choir's director, Dr. F. Melius Christiansen, are therefore making plans for the journey.

The Trondhjem Society of America, composed of Norwegian Americans, intends to send several hundred of its members to accompany the choir to Norway and to participate in the celebration. Dr. Schmidt is negotiating for the chartering of a ship, and has arranged for the choir to make a concert tour this winter of eastern United States cities.

WINNIPEG.—Eva Clare, Winnipeg, pianist, appeared in recital in Central Church on Jan. 8. Her program included numbers by Scarlatti, Rameau, Couperin, Bach-Taussig, Schubert, Chopin, Debussy, De Severac, and Liszt.

M. M.

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Gotham's Important Music

(Continued from page 26)

A Gretchaninoff Program

A T Carnegie Hall, Jan. 18, was given a recital of songs by Alexandre Gretchaninoff sung by Nina Kostetz, with the composer at the piano. The songs were culled from his Opus 1 up to his Opus 101, and show a wide variety of moods, with a constant artistic excellence. The songs were On the Golden Fields, September, Over the Steppe, Dew-drops, The Prisoner, Vocalise, Hor' ich nur das Liedchen erklingen, an arrangement of Robin Adair, and Ovide en exil. On the second half of the program were many children's songs—Ladouchki, Snowflakes and The Snowdrop, both having to be repeated. Four songs of the little speckled Hen, the Cradle Song of the Cat Gourkoto, and finally, a folk-song, I'll Go, I'll Come, of tremendous verve, arranged especially for the singer. Of course, the popular Berceuse was one of the encores. Over the Steppe was repeated at the end of the programme, and My Native Land won great applause.

Gretchaninoff's songs no longer need commendation. The composer dares to write simply and unaffectedly, in a conservative style. His tenderer songs have atmosphere, and his lighter pieces have genuine humor. Furthermore, he does not forget that a song is written primarily for the voice—must have a flowing line that the voice can color. In Nina Kostetz he had an almost ideal interpreter. She has style in her singing, enthusiasm, self-confidence, and a voice at all times expressive and often of singular beauty. On this occasion, she was hampered by the prevalent cold, which was but a weak enemy in opposition to the vitality and the artistic stature of the singer. The success of the music and the singer was unqualified.

A. P. D.

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Die Walküre

THE Great God Grippe continues to hover ominously over the Temple of Music at Broadway and 40th Street. Gertrude Kappel, scheduled to sing Brünnhilde at the Metropolitan performance of Die Walküre on Monday evening, Jan. 14, was taken ill shortly before the rise of the curtain. Frantic telephoning finally located Julia Clausen, hostess at a dinner party thirty or forty blocks northwest, who left the festal board to substitute for Mme. Kappel. The performance was notable also for the delayed return of Maria Müller to the fold. Artur Bodanzky conducted an excellent performance in which Walther Kirchoff sang Siegmund, Karin Branzell, Fricka, and Michael Bohnen, Wotan.

P. A.

The Flonzaleys Again

THE last concert but one in New York by the Flonzaley Quartet was notable for the pure classicism of its program. Haydn's Quartet in D major, Op. 64, No. 5 (The Lark), Handel's Sonata a tre for two violins and cello and Beethoven's Quartet in E flat, Op. 127, constituted the evening's list. They were accorded performances concertgoers have come to expect of this admirable ensemble. Mr. Betti, the first violin, occasionally was guilty of uncertain intonation, but compensated for this with skillful and remarkable bowing in the vivace movement of the first named work. The Flonzaleys were to be particularly commended for their selection of the number with which to conclude the evening's proceedings. This great work from among Beethoven's later quartets merited the devotion and attention which the four lavished upon it and gave rise to the wish that it might be heard oftener.

The sonata, arranged in concert version by Mr. Pochon, of the Flonzaleys, proved a delightful addition to the program. The large and appreciative assemblage contained not a few of the musically prominent and manifested its pleasure by extensive manual approbation.

D. S.

Walküre by the Germans

THE reaction of an auditor at the performance of the Die Walküre given at the Manhattan Opera House on Thursday evening, Jan. 17, by the German Grand Opera Company, depends on the attitude he had when he went. If he were impressed by the weight of unfavorable criticism evoked by earlier performances of the week, and came to scoff he would have had no difficulty in finding cause to add to the chorus of complaints. But if, on the other hand, he came to listen indulgently to the presentation of a masterpiece by a company of intelligent, routinized, but uninspired singers of sincere intentions, he could find much to commend.

All would have to agree that the orchestra left much to be desired, particularly in the brass section, where there was a prodigious amount of sputtering uncertainty. But at times, under Ernest Knoch's capable direction, they played with admirable effect, as at the beginning of Act II; the Ride and the Magic Fire music both fared well. The subdued lighting effects in general gave no cause for offense, but the use of the spot-lights was needlessly crude.

The performance began almost a half hour late, due, according to announcement, to the indisposition of Willy Zilken, who was afflicted with the current cold. In spite of this he sang Siegmund with considerable freedom of tone, with understanding, and he presented a good stage appearance. Karl Braun and Richard Gross as Hunding and Wotan, respectively, always had the

situation well in hand. Juliette Lippe, whose recital some months ago aroused our curiosity, strengthened her good impression by a fresh-voiced, personable Sieglinde. Otilie Metzger-Lattermann's voice lent dignity to Fricka's music.

Johanna Gadske was warmly applauded when she first appeared to sing the Brünnhilde Cry. Throughout the second act she sang with so great restraint that the fullness and power of voice in the final act came as a complete surprise. There was often real beauty of tone, as in her "Bitte." Her characterization of Brünnhilde had authority, grace of posture, and nobility of movement and of utterance. The audience left no doubt of its pleasure in having her back on our local stage.

The high light of the performance, however, was the work of the Walküren. Their young American protagonists were Dorothy Githens, Edna Zahm, Merran Reader, Hildegard Bartz, Arabelle Merrifield, Helena Lanvin, Sonia Sharnova and Maura Canning. Their costumes were attractive, their movements had dramatic significance, and they sang their music with powerful, fresh voices, with an unusual fidelity to pitch. Their work had been well rehearsed, and they deserve great praise.

A. P. D.

Gertrude Bonime, Pianist

GERTRUDE BONIME, pianist, played in the Town Hall Saturday afternoon, Jan. 19, a program more than worthy of her steel. It would be less than generous to withhold from Miss Bonime the praise that is due her for her excellent choice because her technique was not always adequate. Her program included an Air Tendre and a Courante of Lully, the familiar A major Sonata of Mozart, the Fantasie in C major of Schumann, and a group of "rhythmic variations" entitled La Quarta de Santa Cruz, of Turina.

Aside from technical questions, particularly matters of tone production, to which it is to be assumed Miss Bonime will further devote her energies, she would do well to devote a little more attention to seeking more diligently the individual characteristics of the music she plays. The variations in the first movement of the Mozart Sonata were a little wooden and lacking in the infinite variety that they should have. Miss Bonime is evidently a gifted and sincere musician. Her immaturity is something which, it is to be hoped, time will take care of.

A. M.

Isabel Richardson Molter

ISABEL RICHARDSON MOLTER, a soprano well known to Metropolitan concert-goers, gave a recital on Sunday evening, Jan. 13, at the Guild Theatre. She began with the Dove sono from Figaro, and continued with Georges' Nuages and La Pluie, and Schubert's Die Post and Gretchen am Spinnrade. The third group listed Merikanto's Melancholy, Olsen's Sailing (Lullaby), and three welcome Grieg songs—A Dream, A Swan, and Thanks for Thy Counsel. In conclusion came the "spiritual," Crucifixion, numbers by Watts and Lester, and an aria from Cadman's Shanewis.

Mrs. Molter's voice is of bright quality, ample size, and is under excellent control. She knows what she wants to do, and is technically equipped to do it. Her assurance left an air of authority, and her intelligence won respect. Harold Molter furnished the accompaniments.

A. P. D.

Harry Fratkin, Violinist

HARRY FRATKIN, violinist, Russian by birth, formerly Canadian and now American by adoption, gave a recital in Steinway Hall on Wednesday evening, Jan. 16. Mr. Fratkin is well-equipped both as to violin playing and as to musicianship, and his recital gave pleasure to an audience that filled the hall. His program comprised Lalo's Symphonie Espagnole, the lento and

fugue from Bach's A minor suite for violin alone, The Poem of a Sanlucena Nun, by Turina, Auer's Romance, a Danse Orientale of Boris Levenson, present in the audience, and Mr. Fratkin's arrangements of the Paganini Caprices Nos. 15 and 16. Vera Giles accompanied at the piano.

P. A.

Berumen is Espagnole

ERNESTO BERUMEN, Mexican pianist now resident in New York, gave a recital in the Town Hall Thursday evening, Jan. 17. Mr. Berumen is a discriminating musician and a sensitive pianist, with a particular, flare, naturally, for his countrymen—or near-countrymen. Even such excellent playing as his, perhaps, is apt to come perilously near to monotony in a program containing nothing but Spanish music. It is a popular illusion that the way to inculcate a love of the performer's specialty is to play nothing else. Bach will stand up under this treatment. An evening of modern music is a little excessive. So is an evening of such highly colored and exotic music as that of De Falla, Turina, Albeniz and Granados, from whom Mr. Berumen drew his program.

P. A.

Emilie Rich Underhill

STEINWAY HALL was the meeting place on Monday evening, Jan. 14, for the personal and family friends of Emilie Rich Underhill, gathered to renew acquaintances and to hear a program of well selected songs. Lavish floral tributes and generous applause attested the anticipation of and the enjoyment in Miss Underhill's appearance. She sang numbers by Peri, Gluck, Bononcini, Handel, Franz, Strauss, Arensky and a good French group by Fourdrain, Cui, Ravel, and Debussy, and songs in English by Carpenter, Weaver, Godfrey and Head. Among her many encores were Franz's Mädchen mit dem rothen Muendchen, a Fourdrain song, a spiritual, and repetitions of Cui's La Statue de Tsarkoie-Selo and Weaver's Moon Marketing. Blair Neale furnished worthy accompaniments.

A. P. D.

(Continued on page 32)

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Richard Guiberson-Singer, Machinist and Californian

RICHARD GUIBERSON is the latest singer to come from California, a state which has already given to the world such musicians as Lawrence Tibbett, Mario Chamlee and Frances Berkova.

Possessing an exceptionally beautiful baritone voice and a keen sense of the theatre, Mr. Guiberson also takes great interest in machinery, in which particular he resembles another musician, now pre-eminent, Josef Hofmann. Inclination and extensive family interests, have induced Mr. Guiberson to divide his time between oil-well engineering and singing.

Having this duality of tastes, Mr. Guiberson has made good in the art of business and has learned the business of art. A music lover in the most intense sense of the word, he could become an ideal singer. He is a musician who sings, a singer who knows symphony scores and who appreciates the subtle nuances of the poet, whether the song be in Italian, French or German. Moreover, his English enunciation is impeccable. He might have followed a dramatic career (and the lure of the world of scenery was especially strong), when one of the leading actresses of her day offered him a big part. But Mr. Guiberson remained true to his first ideal, music, which he has successfully followed in concerts from Seattle to San Diego, in the north and southwest, and east as far as Chicago.

The Talent for Work

Only a man of exceptional gifts and the talent for work, work and more work, could have achieved what Guiberson has accomplished. Those were musically-lean days for the music-hungry young man in the oil district of Tulsa, Okla., when he heard only the monotonous *ostinato* of exhaust pipes on oil-pumps, to the accompaniment of clattering metal levers. Those were music-hungry days indeed, when young Guiberson would forget what he calls his exile, by singing evening after evening, to a few friends, who loved music as he did. Being a music-lover, he wanted music for others. Concerts in Tulsa were few and far between.

Mr. Guiberson changed this. He joined the leading choral club, made the members sing better music, and was elected president. Then came his chance to provide music. The next season Tulsa had its first great musical course. McCormack, Paderewski, Schumann-Heink, all came in the same winter season. All played to sold-out houses.

Yet there was something missing. Tulsa had its better choral program, its concert course of visiting artists. But it had no music critic. Mr. Guiberson, who "had nothing else to worry about," who rode about eight and ten hours a day over oil-territory, who practiced singing every morning and every evening, who conducted a choral club and sold tickets for the concert course became the Tulsa's first music critic. Of course, it revealed a secret. "Musical Musings of One Man" were signed with a *nom de plume*. Tulsans wondered, but read.

These were solitary days for the singer Guiberson, who would save his money to fly to Chicago to hear an opera, who would travel forty-eight hours at the end of a week to listen to a symphony concert. It was during those three years that Guiberson came to live on and with music, and now he lives what he sings. He had time to think and he is an artist in whom head, heart and voice are admirably matched. He shrinks from anything but the best in himself and in



Richard Guiberson

music. It is this discernment which has kept the dramatic, emotional life within him from becoming cheaply melodramatic. Thus he sings programs that are carefully chosen. And in these his appreciation of the best in verse also finds expression.

Mr. Guiberson enjoys writing down his impressions after a concert. These impressions he files away that he may compare them with later opinions when he hears again the same artist. He still likes to write an article for an oil magazine. His writing is done in his plainly furnished study, on the walls of which hang a few etchings and a painting or two on which one finds French names.

He has a flair for French songs, and when he was booked to appear on the Behymer artist course on Jan. 15 in the Los Angeles Philharmonic Auditorium, at the beginning of a long series of concerts, Mr. Guiberson was announced to introduce songs by Louis Aubert and Kriens. "An adventurer in the woman's land of beauty" he calls himself.

Ensemble List Is Enjoyed

Orchestra in Greenwich Scores Success

GREENWICH, CONN., Jan. 22.—An emphatic success was scored by the Greenwich Symphony Orchestra, conducted by Willem Durieux, at the concert it gave in the High School Auditorium on Jan. 9.

The orchestral numbers were Haydn's Surprise Symphony, the overtures to Mendelssohn's A Midsummer Night's Dream and Weber's Oberon, Saint-Saens' The Deluge and a Schubert Moment Musical. The orchestra is made up of resident players who have been, both individually and collectively, trained by Mr. Durieux to advantage. In their response to his beat, in fidelity to pitch and in dynamic shading, these musicians achieved effects which reflected much credit on their leader.

The soloist was Emily Rich Underhill. Substituting at short notice for Mrs. W. V. C. Ruxton, who was indisposed, she sang an aria from The Marriage of Figaro with orchestra, and several songs with piano accompaniment, adding considerably to the pleasure experienced by a large assembly.

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Jonny — in New York • Gotham's Important Music •

(Continued from page 5)

missed her train and doesn't appear until the next morning. Max goes to consult his glacier, Jonny comes in and slips the fiddle from Anita's banjo case and then we are outside the hotel, on the terrace, where the guests are dining to the entertainment of the radio, heard through a loud-speaker. Daniello appears just as Jonny's jazz band is heard through the amplifier, and the violinist recognizes the tone of his fiddle.

The chase after Jonny then begins and leads to the railroad station of a nearby city. Max and Anita are about to start for America. Jonny slyly drops the fiddle on top of Max's hand-luggage and Max is arrested for the theft, the police making off with the fiddle. Jonny beats up one policeman in the automobile taking Max off, throws out the others and Max just makes Anita's train. Daniello has already been neatly disposed of beneath the train when it arrived, Yvonne, the French maid, having pushed him under the engine for interfering with her attempt to get Max freed. The final scene shows Jonny mounting the station clock, now become a globe of the world, and fiddling to the jazz-mad crowd below.

IN the timid Metropolitan version, Jonny is not a Negro, but a white man in black-face from, literally, the chin up (though why a hotel jazz band leader should be masquerading in such a make-up is nowhere explained). This self-imposed piece of censorship was as

amusing in its curious psychology as most censorship usually is, for it is hard to see what the difference to an audience would be between Michael Bohnen (who played Jonny) made up in black-face and Michael Bohnen made up in black-face. The notion that an audience, under any circumstances, might forget that Mr. Bohnen is Mr. Bohnen, was really a piece of unnecessary trepidation on the Metropolitan's part.

Moreover, the attempt at white-washing the color out of the opera was very considerably restricted to official English translation of the libretto; that is to say, it was rather more in evidence in the lobby of the Metropolitan than on the stage. The libretto had had carefully eliminated from it Jonny's references to the fact that the whiteness of the ladies in the piece attracted his fancy. But Mr. Bohnen sang his lines as Krenek wrote them. His comment, for example, about Anita still ran, "Oh, by Jove, die weisse Frau is schön," although the German word for white does not occur in the English libretto text. As against such things as this, which concerned the color-line and nothing more and may, after all, have been merely oversight, there were, however, numerous important excisions of both words and music, some of them unduly timorous. One of them was the uncompromising curtailment of the passage of amour between Jonny and Anita which even went so far as a change in the kind of stage furniture prescribed; but perhaps this particular bit of censorship was more or less justifiable.

NEVERTHELESS, in spite of all the manhandling that the opera got in this production, in spite of the fact that it emerged scarcely in its own image, it managed to hold its audience with what was left of its unusual interest. And this was particularly so for its first half, before the incredible stage mechanics of the Metropolitan's technical staff made the rest of the work seem largely puerile when it should have appeared merely extravagant.

The interest of the piece lies about equally within both music and tale. The music is patently skillful and ingeniously devised to illustrate character and action and especially the satiric intent behind both. It has its numerous atonal moments, but the score is not essentially built upon an atonal scheme. Marked dissonance occurs only where it seems to be likely to do the most good. The music, indeed, is nowhere bumpily of the 'modernist stripe, although it may seem so to the opera-goer who is not also a concert-goer.

Krenek's use of jazz is purposeful, circumspect, humorous and neat. It always enters the orchestra with Jonny and the maid, Yvonne, and obviously but none the less adroitly characterizes them and their doings. There is a cleverly parodied tango, a go at the spirituel, as the "mammy song" and at Foster and "Suwanee River." Jazz is, of course, heard in an offstage band, supposed to be Jonny's, and here it is a frank but not boisterous imitation of the common American brand. The writing for the voices of the three over-sentimental characters is a sturdy and expressive vocal line, for burlesque must contain within it the type of thing it burlesques. And often enough Krenek comments on his mock-serious episodes by slyly interposing a ribald bit of jazz rhythm against them by way of orchestral background.

It was particularly unfortunate that neither Mr. Bodanzky nor the singers

Siegfried

ILLNESS is less relentless at the Manhattan Opera House than at the Metropolitan. At the performance of Siegfried, Friday afternoon, Jan. 18, it was announced that Hans Taenzler, scheduled to sing the role of Siegfried, was suffering from a heavy cold, and that his temperature was somewhere above the conventional number of degrees. Whereupon he appeared and gave a really excellent performance of that strenuous role, if one except the highest reaches, where his voice, usually accurate, was often colorless and strained.

The entire afternoon's music, barring occasional mishaps, was clearly above the average of the performances by this German Grand Opera Company that had preceded it. The orchestra, which rehearsed, it is said, almost not at all, gave quite a satisfactory account of itself. At one moment the lights on the stands of more than half the strings were suddenly extinguished, and it was a matter of moments before they were able to resume. Mr. Knoch, on the podium, carried bravely on in the face of this and other difficulties, and, on the whole, not unsuccessfully. The Mime of Mr. Henke and the Alberich of Mr. Kius call for nothing but praise. The Wanderer of Marcel Salzinger verged a little on the *langweilig*. Mme. Metzger-Latterman was an authoritative and full-voiced Erda. Mme. Diercks seems to us a little below the level of the part of Brünnhilde, both as to singing and as to histrionics.

It remains only to be said that competent authority stated that the score was presented not unscathed but with the customary cuts. At the Saturday evening performance Karl Jörn sang Siegfried, Karl Braun was Fafner, Richard Gross was Alberich, and Juliette Lippe sang the part of Brünnhilde.

A. M.

Mr. Leary's Recital

THROUGH the medium of American and English songs, Walter Leary, baritone, interested a good sized audience at Steinway Hall on Dec. 12. Mr. Leary possesses a voice large and resonant, and legitimately baritone in timbre. He sings with a feeling for

in the chief two sentimental roles happened to be blest with an insight into what Krenek was driving at. Florence Easton was the Anita and Friedrich Schorr the Daniello. Mme. Easton looked lovely in her present-day costumes and sang the music of the part like a real prima donna, but not like Krenek's prima donna. She seemed to be dominated by some notion that she was still the Marchallin of "Der Rosenkavalier" with a dash of Tosca thrown in. Mr. Schorr remained Wotan in modern clothes. There was scarcely a hint of the juicy caricature that might have been made of the fussy, vain and amorous violin virtuoso.

Mr. Bohnen's Jonny and Editha Fleischer's Yvonne were the hits of the performance, although Mr. Bohnen was apparently under something more than slight official restraint. But his Jonny, as far as it went or was allowed to go, was a robust success. Miss Fleischer put immensely more devilry into her part than any one else on the stage and came closest to what Krenek had in mind. Walther Kirchoff, who had the part of the composer, Max, knew enough at least not to act it altogether as a "straight" part, but put a little of the parodied emphasis into it that was needed.

rhythm and style though there is to his work a too prevalent sameness of tone texture; possibly a long breath, too forcefully applied, occasions for him a wavering, at times approaching an annoying tremolo.

Emil J. Polak accompanied the singer.
J. M. D.

Perla Wolcott's Recital

PERLA WOLCOTT should feel flattered at the size of her audience, presumably of fellow students, in attendance at her Town Hall recital on Monday evening, Jan. 14. Her ambitious program listed the recitative and Deh vieni non tardar from Figaro, Paradies' Quel ruscelletto, Mozart's Alleluiah, Schubert's An Die Musik and Gretchen am Spinnrade, Strauss' Freundliche Vision and Staendchen, Moret's Le Nélumbo, Duparc's Chanson triste, Cantelebe's Berceuse and La Caille (Chants d'Auvergne), and songs by Hadley, Carey, Scott and Golde.

Miss Wolcott has a pleasing personality and voice, but she has not yet studied sufficiently long for a singer's career. With time she should become more completely the mistress of a rounder, even tone. She already sings her songs with taste.

Myra Sokolskaya Sings

MYRA SOKOLSKAYA gave a program of folk songs and characterizations of the Russian nationalities in costume, on Sunday evening, Jan. 13, at the Gallo Theatre. Her program listed a Sketch, Russia Today, and two groups each of Jewish and Russian folk-songs.

Mme. Sokolskaya did not think it necessary to make her program intelligible to an American, English-speaking audience, and most of her effects were lost on a person who speaks neither Yiddish nor Russian. Her hearers were for the most of her race and nation and seemed to take great delight in her elemental characterizations, mimicing, and personality. Her voice has the untrained, coarse quality so common on the vaudeville stage. Sandro Corona, at the piano, played sympathetic, soft, and probably atmospheric accompaniments.

A. P. D.

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Names and What Their Owners Are Doing

Elijah, by Mendelssohn, will be given in Union Theological Seminary, New York, on Sunday evening, Jan. 27, under the auspices of the School of Sacred Music. Clarence Dickinson will direct, and soloists are to be Corleen Wells, Rose Bryant, Charles Stratton and Frederic Baer.

The Philadelphia Conservatory of Music, of which Mrs. D. Hendrik Ezerman is managing director, gave an interesting program on Jan. 15. Taking part were members of Frederick Schlieder's counterpoint and composition classes, who illustrated his discourses on Bach. A pupils' concert is scheduled for Jan. 27, when students of the preparatory and conservatory departments will be heard. Monday afternoon, Jan. 21, was the date set for the fifth lecture in the course on music and musical history given by Olga Samaroff. On the evening of the same day there was to be an informal musicale by members of Mme. Samaroff's piano class.

Cyrena Van Gordon, contralto of the Chicago Civic Opera Company, has been booked for a concert in Jackson, Tenn., en route to her eastern engagements, which begin at Wellesley College, Mass., on Mar. 14.

The Hall Johnson Negro Choir will make its Boston debut in Jordan Hall on Feb. 16.

Richard Bonelli has been engaged for appearances at the North Shore Festival in Samson et Dalila, May 27, and as soloist with the orchestra on Artists Night, June 1. He is also engaged as star of the Newark Festival on May 6.

The Society of Ancient Instruments, headed by Henri Casadesus, has arrived in this country for an extended tour covering the principal cities.

The New York Opera Club and New York Junior Opera Club, Charlotte Lund, founder-president, announce two performances of Offenbach's *The Tales of Hoffmann* at the Martin Beck Theatre, New York, on Saturday morning, Feb. 16, for children and their chaperones, and on Sunday afternoon, Feb. 17, for children and grown-ups.

Beniamino Gigli, tenor, left immediately after his performance at the Metropolitan Opera House on Jan. 12, for a concert tour in the following towns: Brockton, Mass.; Richmond, Va.; Washington; Ithaca, N. Y.; Hazelton, Pa.; Pittsburgh; Dayton; Omaha, Neb.; Kansas City, Mo.; Milwaukee; Chicago; Dallas; Houston, Tex.; Memphis, Tenn.; Columbus, Miss.; Birmingham, Ala.; Tampa, Fla.; Toronto, and Boston, Mass. Mr. Gigli's next New York appearance will be at the Century Theatre Mar. 10.

Frederic Baer will appear as soloist with the Larchmont and Mamaroneck Choral Societies in the latter city on Feb. 5.

Bruce Simonds will give his second New York piano recital in April.

Ethelynde Smith, soprano, appeared in a song recital in the new auditorium, Shubuta, Miss., recently under the auspices of the Woman's Club. This booking was a re-engagement resulting from her appearance there three years ago.

Pasquale Amato, baritone, who was scheduled to sing the role of Gerard in *Andrea Chenier* with the Pennsylvania Opera Company in Philadelphia Jan. 16, was to sail for Caracas, Venezuela, on the Coamo, Jan. 17. Mr. Amato has been engaged to sing in eight performances at the Teatro Municipal, in Caracas, but expects to return to New York about the middle of February, when he will resume his teaching.



Those piquant dancers, Grace Cornell and Frank Parker, who have delighted New York with their mimics this season, and who are moving on to Chicago, where they will open an engagement Feb. 22, and later go on tour. In her "Tea for Two" dance, pictured, Miss Cornell wears an amusing mask of Siegel's. Mr. Parker is pictured in his nineteenth century satire, "Tobacco."

Maria Olszewska has been re-engaged by the Chicago Civic Opera Company for the season of 1929-30, and will also make a second concert tour under Concert Management Arthur Judson. Mme. Olszewska returns to Europe early in the spring to sing at Covent Garden, at the Vienna Opera, and at the Munich Festival.

Reinald Werrenrath will be soloist with the Pacific Saengerbund, which is led by Frederick G. Schiller, when it gives the Holy Grail Scene from *Parsifal* in San Francisco in February. Alfred Hertz is to conduct.

John Goss, British baritone and specialist in sea chanties, was scheduled to leave on Jan. 17 for Vancouver, where he has an important part in the Sea Music Festival taking place at the Vancouver Hotel, Jan. 23-26.

Marie Morrissey, contralto, has chosen a program of unusual German, French, Italian and British songs for her Town Hall Recital in New York on Jan. 30.

Helen Chase, pianist and pupil of Rafael Joseffy and Oscar Saenger, who has coached such artists as Nanette Guilford, Kathleen Howard and Queena Mario, has decided to devote all her time to teaching singing and vocal coaching.

Harrington van Hoesen, baritone, will make his New York debut in recital in the Town Hall on Thursday evening, Feb. 7.

The Philadelphia Civic Opera Company announces *Il Trovatore* for Jan. 31, with Kathryn Meisle, Philadelphia contralto, in the part of Azucena. Leone Kruse will appear as Leonora.



The People's Chorus of New York, conducted by L. Camileri, will give its first singing entertainment of the season in the Town Hall, on the evening of Jan. 26. Members of the various units will combine in a program ranging from Bach and Handel to Christmas songs and three-part compositions by Elgar and Nevin. The text and music of *Worship*, by Whittier and Geoffrey Shaw, will be handed to the audience, which will be invited to join in singing the third stanza after the choir has sung the first two verses. Soloists are to be Lillian Fuchs and John Parrish, violinist and tenor.

Francis MacMillen, violinist, will make his next New York appearance on Monday evening, Jan. 28, in Carnegie Hall.

Kathryn Meisle has been booked to sing leading contralto roles with the Berlin Staatsoper and Cologne Staatsoper in May and June, after she will make a concert tour of Holland, Germany and Scandinavia, opening with an appearance as soloist at the Kurhaus, Scheveningen, Holland, July 14. She is also engaged as leading contralto with the Los Angeles and San Francisco opera companies for next September and October.

Paul Althouse has been engaged for the role of Lieutenant Pinkerton in the performance of *Madame Butterfly* the Philadelphia Civic Opera Company will give on March 13 under the baton of Alexander Smallens.

Albert Spalding has returned from abroad and will give his only New York recital this season on Sunday afternoon, Feb. 3, at Carnegie Hall.

Louise Alice Williams gave a program of southern songs in the Hotel Ambassador, New York, Monday afternoon, Jan. 7.

Josef Lhevinne will give a New York recital on Tuesday evening, Feb. 5, at Carnegie Hall. Since playing here last Mr. Lhevinne has toured Europe.

Maria Winetskaja, mezzo-soprano, will give her first New York recital this season at the Engineering Auditorium, on Sunday evening, Feb. 3.

Rhea Silberta was announced to give the third lecture-recital of a series in the Hotel Plaza, New York, on Jan. 23, devoting the program to Tchaikovsky. Soloists were to be James Wolfe of the Metropolitan Opera, and Michel Rosenkehr.

The Elshucco Trio of New York was to give its second concert in the subscription series of the current season, on Wednesday evening, Jan. 23, in the Auditorium of the United Engineering Societies.

Alexander Brailowsky will give his only New York recital this season on Jan. 27, at Carnegie Hall.

Luella Melius, who gives a New York recital at the Town Hall on Feb. 19, will be the last soloist this season on the Community Concert Course at Portland, Me., on April 24.

Faina Petrova, prima donna contralto of the Moscow Grand Opera, is singing in the Town Hall this afternoon. Her program includes a group of Russian moderns in first performance: Miasowsky, Sherbachev, Alexandroff, Polovinkin, Feinber.

Anita, Erna and Katharine of the Elizabeth Duncan School, assisted by Raymond Bauman, pianist, and Julian Kahn, cellist, will give a recital on Jan. 27 in the Booth Theatre, New York.

Abby Morrison Ricker gave a group of opera arias in costume on Jan. 1 in Cincinnati, at the home of Margaret McClure Street.

The Choral Society of Philadelphia is preparing the *Odyssey* of Max Bruch for its spring concert. Henry Gordon Thunder, conductor, receives applications for membership in the Society's male chorus.

Sidney Schneider, violinist, will play in Carnegie Hall, New York, this evening.

College to Train Pupils in Musicianship

By Maurine Robb

A NEW idea in music departments is being tried out at Sarah Lawrence College, Bronxville, N. Y., under the directorship of Marie Nichols, violinist and teacher. This principle is in line with the ideals fostered for the college as a whole by Marion Coats, its president,—that is, to train musicians so well that they may be qualified to take engagements as professionals, and to develop the academic interests of each music student.

Already Miss Nichols, with the encouragement of Miss Coats, and the co-operation of other faculty members of the music department, Mme. Charbonnel, Harrison Potter, and Paul Veluccia, has begun to carry out her plans.

Concrete Criticism

A concert was given in Greenwich by Geraldine Farrar. Students who attended were asked to hand in, before breakfast the next morning, a short criticism of the event. These criticisms, or "compositions," to use the old fashioned word, were read by the teachers, who later, in a seminar, discussed the concert, read aloud what New York critics had said, discussed the students' criticisms, and analysed the concert in musical terms.

One or two of the girls who were keen musicians were unable to express themselves in cogent English, so their names were given to the teacher of English, in order that they might learn how to write with facility.

Must Understand

"It is not enough to learn to play, to be able to handle a bow and with a violin tucked under one's chin, to render a Schubert melody to the satisfaction of a virtuoso. I want the students who come to our Sheffield Studios, as our music building is called, to understand not only the theory of the music, but to know what the music means, what the composer stood for, what part he played in the life of his country, how he influenced others, and to be able to explain this in an interesting, intelligent fashion if called upon to do so. To live their music, is the only phrase broad enough to express our ideals."

Sarah Lawrence College provides instruction in violin, piano, and voice. When there is demand for it, other instruments will be added and teachers immediately engaged from New York. An orchestra has been organized, that students may gain an appreciation of orchestration, and be able better to listen to the symphony concerts which they hear.



Marie Nichols, of the Sarah Lawrence College, Bronxville, N. Y.

Miss Nichols is known on the concert stages of London, France, Germany, Holland, and this country. From the time she was seven, she devoted herself to study of the violin. Her first teacher was Emil Mollenhauer. Later she went abroad, studying in Berlin with Halir and in Paris with De Broux Joseph. Miss Nichols was engaged for solo work with the Berlin Philharmonic Orchestra, and played in London under Sir Henry Wood. In America she has appeared with the Chicago, Boston, Minneapolis, Indianapolis and Washington symphonies as soloist. In October Miss Nichols appeared in Boston in recital with Kate Friskin.

Toured With Sembrich

Mme. Charbonnel is from Providence. She toured with Sembrich one season as soloist and accompanist, and is a pupil of Leschetizky, Isidor Philipp and Rudolph Ganz.

Paul Velucci, an Italian, is a naturalized American, who teaches the Leschetizky method of piano playing.

Jerome Swinford, a pupil of Mr. Bristol, is the baritone soloist of Dr. Fosdick's church, and has given educational lectures for the Edison Company. During the war, he was associated with glee club work in the army. He is a graduate of Princeton.

Mr. Potter has studied piano with Felix Fox in Boston and Isidor Philipp in Paris. He is a pupil in composition of Enrico Leboffe and Jacques Pillois, and in instrumentation of Francis Casadesu. He has been soloist with the People's Symphony and MacDowell Club orchestras. During the war Mr. Potter assisted Albert Stoessel in conducting in the Army School in Chaumont.

SEGOVIA APPLAUDED

PROVIDENCE, R. I. Jan. 22.—Appearing under the auspices of Pembroke College in Brown University, Andres Segovia gave a guitar recital in Alumnae Hall on Jan. 1. A large and brilliant audience was spellbound by the sheer beauty of his art. Among the numbers played were Handel's Sarabande, a Bach Suite, Sevilla, by Albeniz, and a Dance by Granados. N. B. P.

Opera Out of the Dark

(Continued from page 8)

der Dudelsackfeiler, was given. It is the work of the young composer, Jaromier Weinberger, who was then just past thirty. But he had already had a very interesting and full life. A pupil of Novak in Prague, he had then gone to Max Reger in Leipzig and made a thorough study of all the arts of counterpoint, and acquired what is called *eine leichte Hand*. He was later, for a while, instructor in the Ithaca Conservatory, in Ithaca, N. Y. For a time he was associated with the dramatic direction of the Slovak National Theatre and then became closely connected with the direction of the National Theatre in Prague. This theatre presents opera as well as drama, and he wrote a considerable amount of dramatic music for it, especially for the plays of Shakespeare. Ten years before a Comedy Overture of Weinberger had attracted attention. He has also written chamber music, ballets, and a second opera, besides Schwanda.

The Peasant Musician

In Schwanda, however, Weinberger attained a musical substance and texture thoroughly of the folk. He had always been in closest communion with the Czech people, particularly with the peasants. In this opera the Dudelsackfeiler Schwanda—the Dudelsack is the Bohemian bagpipe—plays a very large role. Schwanda is the good-natured, dreamy peasant and musician, always eager for adventure—of that type of Bohemian musician that one has long known the world over, who, as the folk believes, can drive away all sorrow and start everything dancing again. Besides Schwanda there is another figure of folk-legend in the opera—the noble robber, Babinsky, whose power knows no bounds, who cares not a fig for authority and who robs the rich only to give to the poor.

This opera had a great success in Prague. But it was very directly and definitely intended for the Czech theatre; and the well-known German novelist, Max Brod, who had undertaken the German translation, decided on a fundamental revision of the text. Weinberger did not hesitate to write a good deal of new music for this version, and in this fresh garb the work was recently presented in Breslau for the first time on a German stage. It has been taken up already by a number of Ger-

man theatres, and it will undoubtedly continue on a course that is sure to take it through Germany into other countries.

The opera tells how Schwanda, although he is just married and very happy, is persuaded by the robber Babinsky to join him in quest of adventure and free the Queen, who has been bewitched by a wizard, of a heart of ice. Schwanda plays his bagpipes and the entire court of the Queen, including the Wizard, has to dance. The Queen wants to marry Schwanda. But his wife successfully presents her claims, and the Queen is so angry that she orders Schwanda beheaded. He would be lost if the robber had not stolen the headman's axe. So he is saved. But now his wife begins to scold. So he sells himself to the Devil, and has to go to Hell. Babinsky goes there too, plays cards with the Devil for Schwanda's soul and, of course, wins. Schwanda can return to his wife.

Dance to a Fugue

The music to this opera, so thoroughly of the folk, follows, naturally enough, in the paths blazed by Smetana. It happily employs a charming Czech folk song, and makes clever use of the lively rhythms of Czech folk dancing. Weinberger's learning is used very wittily, especially in the overture, which, like The Bartered Bride overture, culminates in a fugue; and, in the dance in Hell, which is in form of a fugue. The instrumentation is brilliant but never over-done, the score is of ingratiating simplicity and effectiveness. The Breslau public received this work with increasing enthusiasm, and was visibly amused at its very lively treatment.

There was an excellent performance, which did great honor to the direction of the intendant, Josef Turnau. A very capable young conductor, Helmut Seidelman, had studied the score very thoroughly and conducted with fire and zest. The young *Regisseur*, Dr. Herbert Graf, made all the action so lively that the eye had its share of the entertainment, too. Intendant Turnau was professor at the Wiener Hochschule a few years ago, and Dr. Graf was his pupil there. It looks as if this pupil had a great future. There were numerous guests from Berlin and Vienna at the premiere.

BACH CLUB TO REPEAT MASS

(Continued from page 8)

The dates of later programs are: Feb. 20, St. Thomas's Church; March 13, St. Thomas's; April 3, Trinity. Artists to be heard are Dr. Noble, organist; John Goss, baritone; Albert Stoessel, violinist; Georges Barrere, flutist; Hans Barth, harpsichordist; Ernest White, organist; Amy Ellerman, contralto, and Channing Lefebvre, organist. Soloists in the Mass will be Mildred Faas, Mina Hager, Arthur Kraft and Norman Jolliffe. Hugh Porter will play the organ.

On the Committee

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